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Photo Burr McIntosh, N. Y.

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SQUEEZING THE SYNDICATE.

UNDER PRESSURE SOMETHING OF A GAME OF OPPRESSION AND GRAFT IS SHOWN.

Interesting Sessions in the Belasco-Brooks-Klaw and Erlanger Suit—By Adroit Examination Witnesses Who Would Conceal Facts Are Made to Confess and Reveal Matters That Would Be Amazing Had They Not Been in Line with Facts Already Known.

Testimony was resumed on April 11 before Justice Fitzgerald in the Supreme Court in the trial of the suit and countersuit between David Belasco and Joseph Brooks, who represents Klaw and Erlanger, over the profits of The Auctioneer. At the opening of court Abraham Gruber tried to make capital out of an alleged threat made by David Belasco at the close of the session of April 10, that he would yet land Klaw and Erlanger in jail for criminal conspiracy. Justice Fitzgerald refused to take serious consideration of the incident, which happened after the adjournment. Mr. Untermyer was pleased when in response to his promise, made the night before, Marc Klaw, through his attorney, produced in court what the attorney declares to be a true copy of the secret contract or agreement between the members of the Theatrical Syndicate or Trust. Mr. Gruber tried hard to keep the contract out of the court record, but failed. Mr. Belasco later declared that he had reason to believe that there was another and far more binding and interesting contract behind the one offered in evidence. As a matter of fact, the document submitted was a copy of the renewal of the original agreement of Aug. 31, 1896, the renewal bearing date April 14, 1900, and being changed in some respects from the original. But it is as far-reaching as ever and collects now from sixty-five or more of the leading theatres of the country, as against the thirty-three mentioned in the original contract, or from the owners and lessees of these theatres, who would otherwise be independent, an average of thirty-three and one-third per cent. of the annual profits, although only thirty-three theatres are mentioned in the agreement as renewed in 1900.

The Syndicate Agreement.

The original Syndicate agreement of 1896 was reproduced in THE MIRROR of March 26, 1898. In this Al. Hayman, Charles Frohman, Marc Klaw, and A. L. Erlanger were the parties on one side, and Samuel F. Nirdlinger and J. Fred Zimmerman, trading as Nixon and Zimmerman, were the parties of the second part. The same parties made the renewal. The contract of 1900 as produced in court contains a preamble and ten clauses. The preamble is the same as the contract originally made in 1896. It sets forth that the theatrical business as then conducted has resulted in great losses from indiscriminate bookings, in consequence of which similar attractions of the first class repeatedly oppose each other in the same point and thereby injure the other by causing the playgoing public to choose between them.

Then it goes on to say that unless tours are arranged in as nearly a direct line as possible needless expense for transportation results. To guard against the repetition of such losses the first clause sets forth that the contract is made, to hold good for five years, beginning Aug. 31, 1901.

The second clause, which is identical with that in the original contract, enumerates thirty-three theatres in the principal cities, New York, Boston, Baltimore, Philadelphia, Providence, Washington, St. Louis, Denver, Pittsburgh, Cleveland, Chicago, Indianapolis, San Francisco, New Orleans, Dayton, Buffalo, Omaha, Louisville, Toledo, Columbus, and Toronto, which the subscribers either controlled or leased at the time of the signing of the contract. It is provided that these theatres, and any others that the subscribers might thereafter acquire the control of "shall be booked with attractions in conjunction with each other; that is to say, no attraction shall be booked in any of the said theatres or places of amusement which will insist on playing in an opposition theatre or place of amusement in any of the cities named, unless the party hereto having the theatre or place of amusement in said competitive point shall give consent in writing to permit said attraction to play in the opposition theatre or place of amusement."

The third clause, also almost identical with the original, runs as follows: "The parties hereto mutually covenant and agree that so far as the attractions owned by them respectively are concerned (or in which they may hereafter during the continuance of this agreement become concerned) they will play the same in the theatres or places of amusement heretofore mentioned (in the first contract the words "or hereinafter to be included" were inserted here), or they will remain out of the cities in which said theatres or places of amusement are respectively located. It being hereby understood and agreed that the respective parties hereto can only play any of their attractions in any opposition theatre or place of amusement if they obtain the written consent of the party hereto having a theatre or place of amusement in said competitive point."

In the agreement of 1896, in the fourth clause, the parties agreed with each other to pool the net profits and also hereby income derived from the theatres or places of amusement specifically mentioned in this agreement, and none other, and to divide the same in the manner hereinafter specified. These profits in the original agreement were divided into three equal parts, Klaw and Erlanger being designated as "the parties of the third part," probably for reasons of ownership, etc. In the fourth clause of the agreement of 1900 it will be seen that the Trust makes provision for the extension of its operations. The clause reads as follows:

"Fourth.—The parties hereto in consideration of aforesaid also hereby respectively covenant and agree to and with each other to pool all profits and other income that they may derive from the theatres mentioned in clause 2 and such other theatres as may hereafter be acquired under the terms of this agreement."

The fifth and sixth clauses of the 1900 agreement are as follows, dividing the profits:

"The net profits or other income accruing or derived from the said specified theatres as enumerated in clause 2 shall be divided among the parties hereto as follows: Al. Hayman, Charles Frohman, Marc Klaw and A. L. Erlanger, of parties of the first part, shall receive 75 per cent. of said profit or income, and Samuel F. Nirdlinger and J. Fred Zimmerman 25 per cent. of said profit or income, it being distinctly understood and agreed that for and in consideration of the 25 per cent. to be paid to Nixon and Zimmerman under the terms of this agreement the said Nixon and Zimmerman hereby contract and bind themselves to pay unto the parties of this contract and be made part of the general profits thereof a sum equal to the following: Fifty per cent. (50) of the net yearly profits of the Alvin Theatre, Pittsburgh, during the term of this contract, and 33 1-3 per cent. of the yearly net profits of the Broad Street Theatre, Philadelphia; the Chestnut Street Opera House, Philadelphia; the Chestnut Street Theatre, Philadelphia, and 33 1-3 per cent. of the yearly net profits of the Academy of Music of Baltimore during the term of this agreement—the above theatres being contributed to this pool by the said Nixon and Zimmerman."

"Sixth.—(a) The said Nixon and Zimmerman hereby agree that, in conducting the above theatre in Pittsburgh in the interests of the parties of this agreement, they will conduct the same as economically as they can, the parties hereby allowing the said Nixon and Zimmerman to charge twenty thousand dollars (\$20,000) as rental and fifty dollars (\$50) per week for the management

of said theatre, no charge of any kind to be made for repairs or alterations.

(b) The said Nixon and Zimmerman agree that in conducting the Broad Street Theatre, Philadelphia, in the interests of the parties to the contract, they will conduct the same as economically as they can, the parties hereto allowing the said Nixon and Zimmerman to charge as rental the amount that they pay under their lease for the said theatre and fifty dollars (\$50) per week for the management of said theatre."

The agreement provides for similar arrangements with Nixon and Zimmerman in regard to their other theatres in Philadelphia and the Academy of Music, Baltimore.

The seventh clause of the 1900 agreement is identical with the fifth clause in the agreement of 1896, and reads: "No theatre or place of amusement shall be admitted under this agreement without the written consent of all the parties thereto."

As in the original contract, it is provided that Klaw and Erlanger shall have charge of all bookings of the theatres set forth. It is also provided that the parties to the pool shall keep "just and true books," which shall be accessible at all times to either and all parties. Settlements under the contract are to be made on or before July 1 of each year.

This copy of the agreement was produced in evidence, subject to the production of the original, which Mr. Gruber said he could probably produce later.

Lawyer Gruber in opposing the admission of the Trust agreement urged that whatever contracts Klaw and Erlanger had prior to the Belasco contract, which agreement called for rebates from theatres and bookings, had nothing to do with the case before the court and was their private property. "We will admit," he said, "that we got certain drawbacks from theatres and that some of these drawbacks came from the production of the play 'The Auctioneer'."

"How much," inquired Mr. Untermyer, \$100,000? "About \$1,000," exclaimed Mr. Belasco's lawyer. "It is not made seriously. We can show that \$3,000 rebates were collected by Klaw and Erlanger on a three weeks' engagement of 'The Auctioneer'."

Nixon on the Stand.

Mr. Untermyer then recalled Samuel F. Nixon, otherwise Nirdlinger, and put him through a rigid examination.

"What proportion of the receipts of your theatre was this firm (Klaw and Erlanger) to get?" "I don't know."

"Who did you pay it to?" "I don't know." "Who got the checks?" "I don't know. You are all wrong," exclaimed Mr. Nixon. "I don't think I am wrong," said Mr. Untermyer with a smile. The witness said he owned the whole or part of four theatres in Philadelphia.

"Who of the gentlemen mentioned in this Syndicate agreement are interested in those theatres?" "None of them," said Nixon, who then said that the Syndicate was interested in the profits from the leases. "You make a distinction?" "I do."

"Is Charles Frohman in or out of it?" "I won't answer."

"You are asked a simple question," said the Court. "Is Mr. Frohman in or out of that Philadelphia theatre?" (A popular-price theatre controlled by Klaw and Erlanger.) "He is out of it."

"In what theatre did Mr. Warfield play in 1902 in Philadelphia?" "The Garrick."

"You are interested in that theatre?" "I am."

"Who does the booking for that theatre?" "Klaw and Erlanger."

Nixon said that the following year Warfield played in the Walnut Street Theatre. He naively said he had no interest in that theatre, except through the Syndicate agreement. He said Klaw and Erlanger did the booking for that theatre. He had no recollection of how much of the Warfield money was taken in or how much went to the Syndicate.

"Mrs. Leslie Carter played there for the account of the Syndicate?" "Yes, for the Syndicate."

"But the Syndicate got a share of her profits?" "Yes."

"Part of the profits of 'The Darling of the Gods' went to the Syndicate?" "Yes."

"You deny certain conversations Mr. Belasco said he had with you?" "Yes, sir."

"Didn't you have a talk with Mr. Belasco about hurrying up and getting his contract with another theatre or there would be no play in New York?" "No, sir. I might have had a talk with him about putting 'The Darling of the Gods' in one of my theatres."

"Didn't you tell him that your partners did not want him in that theatre?" "No."

"You told him to hurry up and get his contract signed?" "I did."

"Why did you urge him to get those contracts signed promptly?" "Because he was playing opposition theatre."

"Don't you know that under the Syndicate contract the playing in opposition houses barred Mr. Belasco from the Syndicate theatres?" "I don't recall that that's in the contract."

"Mr. Untermyer then read such a restriction from the contract, 'unless the Syndicate gave its consent in writing.'"

"You didn't give your consent to Mr. Belasco to play in opposition theatres?" "No."

"Didn't you at that time, when you were urging Mr. Belasco to hurry up and get the contracts signed to play your theatres, tell him that if it was found out there would be a—i—i to pay with your partners?" "No."

"Did you ever have a dealing with Brooks in the booking of Mr. Belasco's attractions?" "No."

"All your dealings were with Klaw and Erlanger in regard to Mr. Belasco's bookings?" "They were."

Mr. Untermyer then announced that all of Mr. Belasco's direct testimony in his suit to establish the fact that Klaw and Erlanger were his partners in the David Warfield Auctioneer company and that Brooks was a "mere dummy" was in.

The Other Side.

In his opening address upon behalf of Klaw and Erlanger Lawyer Gruber said that Mr. Erlanger told Mr. Belasco that he did not believe that Warfield would make a success as a star. He further said that Mr. Brooks was the partner of Mr. Belasco in the Warfield tour of The Auctioneer, and gave a two-thirds share of his profits to Klaw and Erlanger.

"If Klaw and Erlanger got two-thirds, that wins our case," exclaimed Mr. Untermyer.

Joseph Brooks was the first witness for the defense. He said he came here in 1877 and became acquainted with Mr. Belasco some twenty years ago. He testified that Mr. Belasco wanted him—Brooks—to become associated with him in the production of Belasco's play, The Heart of Maryland. Brooks said he knew Marc Klaw when Klaw was a baby. He said he produced jointly with Klaw and Erlanger Ben Hur in 1899.

Mr. Brooks said that Mitchell Erlanger (the present sheriff) acted as his counsel in the matter of the alleged copartnership agreement with Mr. Belasco.

He said in January, 1902, he sent for B. F. Roeder and told him that he was going to Europe for five or six months, and that he wanted him to send all checks to Mr. Livingstone, at Klaw and Erlanger's office. Then this examination took place:

"When did you first learn that Mr. Belasco was retaining one-half of the royalties on The Auctioneer?"

"In November, 1902."

"Who told you?" "Lee Arthur."

"After that what did you do?" "Instructed my

attorney to bring proceedings for a dissolution of the partnership."

"What did you do in a business way concerning The Auctioneer at various times?" "I wrote letters, wrote for settlements. Payments were frequently overdue. I saw Roeder and talked with him about payments."

"Now, Mr. Roeder testified that he transacted the largest part of Mr. Belasco's business and never spoke to you. Is that true?" "It is not," said Mr. Brooks. "I spoke with him a hundred times."

"Mr. Roeder swore that he only saw you once in this connection. Is that true?" "No."

"Did you know that Mr. Roeder once got \$1,200 from The Auctioneer?" "No."

"Did you meet Mr. Belasco after the contracts were signed?" "Oh, yes; many times. One day he showed me all through his theatre, took me into the dressing-rooms and laid over. That was in 1902. We talked of The Auctioneer at that time. He said he was gratified with its success."

Mr. Untermyer's cross-examination was devoted almost entirely to Mr. Brooks' relations with Klaw and Erlanger. He inquired particularly into their business arrangement about Ben Hur.

"I supplied one-third of the capital," explained Mr. Brooks. "Klaw and Erlanger supplied two-thirds. That was true of nearly all our joint interests."

"You couldn't get a route without Klaw and Erlanger, could you?" asked Mr. Untermyer.

"Oh, yes, I could," said Mr. Brooks.

Brooks testified further that he kept no books or accounts, though he claimed to be doing a big theatrical business. Erlanger's cashier does everything in that line for him, even to keeping his private papers, including the partnership contract, in a little pigeon hole in the Erlanger safe.

He had a bank account of his own, he said, but still thought it advisable to let Klaw and Erlanger collect his money. Then followed:

"Why did you give them two-thirds of your half?" "Oh! I don't know. Just because I was associated with them."

"A mere gratuity, out of your kindness of heart, eh?" "Yes. Well, not exactly that."

"Then what?" "Well, there was a consideration. We had other business dealings."

"And did they get two-thirds in the other deals too?" "Yes, they did."

"And what did you do for your third? Nothing?" "Oh! I wrote letters, and so on."

"Did you expend anything on The Auctioneer?" "Not a cent."

"Did Klaw and Erlanger?" "No."

"So you just took your share for doing nothing and gave two-thirds of it away for good nature?"

Mr. Brooks declined to take this view of the matter, and the case was adjourned until April 12.

Erlanger Examined.

Abraham Lincoln Erlanger, of the firm of Klaw and Erlanger, was the witness on April 12, and Mr. Untermyer, Belasco's lawyer, succeeded in forcing him to admit that it was almost an impossibility for any first-class company to obtain a booking for a season through the first-rate cities in first-class theatres without first making an "arrangement" with the Syndicate.

On direct examination Erlanger said that he began his theatrical career as an usher in the Academy of Music in Cleveland, O. Later he managed a theatre in that city for the late Senator Hanna, and seventeen years ago he entered into partnership with Marc Klaw. He said he had known David Belasco for about five years, and coming down to the time when he and Belasco entered into business relations, he told how Belasco called on him at his home and told him Charles Frohman was trying to crush him.

"I told him," said Erlanger, "that he must begin right; that I did not wish to be discourteous to him in my own home, but I would not let him trade one of my partners. He told me he was not receiving good treatment at Frohman's hands, and that in Zaza the names of the French authors were played up larger than his. I said to him:

"The trouble with you, Belasco, is that you never get along with the people you form an association with."

Erlanger said the interview lasted fifteen minutes. Belasco swore on the stand last week that it lasted an hour and a half, and that while it progressed Erlanger cursed him and threatened to drive him out of the theatrical business.

Erlanger denied all that Belasco had testified to concerning the interview. He testified that the only play he ever booked for Belasco was Naughty Anthony. He said The Heart of Maryland was booked by another department of his office.

"What is meant by booking a play?" was asked.

"That is in twice already," remarked the Court.

"But I think taking the profits should be added to the definition before the court," suggested Untermyer, for Belasco.

"I object to any insinuations!" shouted Mr. Erlanger.

"Did you tell Mr. Belasco to keep this matter quiet, because you had a lot of partners and it would create trouble?"

"Ridiculous!" exclaimed Erlanger.

"Strike that out!" commanded the Court.

"Answer the question," he said, looking toward Erlanger.

"No!" shouted the witness.

Erlanger testified that he told Mr. Belasco that he had no confidence in David Warfield as a star. This followed:

"Did Mr. Belasco suggest any division of the profits from The Warfield enterprise?" "I have told you all that took place."

"Did you tell Mr. Belasco that Warfield had been surrounded by legs, Miss Russell and Dutch comedians?" "No."

"Did your concern book The Auctioneer?" "Yes."

Mr. Untermyer then called for the books of accounts of the Syndicate, but Mr. Gruber objected to going into that matter at this time in the trial. His objection was sustained. Erlanger denied that he had ever said that he was "the Great Mogul of the theatrical profession," and testified that for nine years he had been associated in business with Charles Frohman and was still associated with him. Erlanger went on to say:

"Right after the production of The Auctioneer and up to the production of Du Barry our relations with Mr. Belasco—that is, with Mr. Roeder—were very pleasant. Right after the production of Du Barry Mr. Belasco wanted all the time in the United States."

Mr. Untermyer began cross-examining Mr. Erlanger, and at the outset Mr. Erlanger said:

"I propose to answer questions in my own way."

"You are not running a booking agency," said Mr. Untermyer.

"You are ignorant, Mr. Untermyer—that is, on theatrical affairs," exclaimed the brother of Sheriff Erlanger, as Justice Fitzgerald pounded with his gavel.

Erlanger testified that Klaw and Erlanger employed 2,000 people, "including actors, stage hands and everything else."

He said his business was divided into many departments, and that he himself attended to the executive work. He said the departments in 1900 were not so numerous as they are now.

"Ah, the number of theatres is increasing, and you have them all?" "Not so much in bookings, but in theatres that we are interested in."

To another question, asked by Untermyer, Mr. Erlanger said:

"You must allow me to answer in my own way."

Justice Fitzgerald said sternly: "Oh, no, you will not. You will answer as the Court directs."

"I have admonished this witness a number of times," exclaimed Justice Fitzgerald, when Colonel Gruber objected to counsel's remarks; "his exclamations are out of order, and counsel is entitled to categorical answers to questions."

Mr. Erlanger said, when Mr. Untermyer called for his office book showing callers' names, that this book was destroyed.

"You know you had such a book?"

"I think so."

"But you just said it was destroyed, so you know there was one?"

"Well—er—" hesitated the unwilling witness.

"Answer," yelled Mr. Untermyer.

"I do," acknowledged Mr. Erlanger. He then testified that Mr. Belasco thanked him most heartily for getting Mr. Brooks to assist him in exploiting Mr. Warfield, which didn't impress him very much. "People run in every day to thank

you for your goodness?" asked Mr. Untermyer.

"They do," replied Erlanger, seriously.

"Are the operations of your Syndicate, so far as you know, confined to first-class attractions?"

"They are confined to first-class buildings."

"If a theatre on the Bowery usually confined to low class attractions played a first-class attraction it would become a first-class house?" "Yes."

"When this Syndicate was formed its intention was to obtain control of houses playing first-class attractions?" "Yes; I will say yes to you."

"I am much obliged to you," said Mr. Untermyer, "for all your condescension, Mr. Erlanger."

"Can you give me a list of first-class theatres not controlled by the Syndicate?"

"I can. How many weeks do you want?" inquired Mr. Erlanger.

"The witness is not respectful to the Court," exclaimed Mr. Untermyer.

How to Book Without Theatres.

Erlanger was asked by Mr. Untermyer if he would show the Court how he would book a first-class company, say James K. Hackett in "The Crisis," for a season's tour in 1904 in first-class theatres, if he couldn't get within the portals of the Syndicate?

"I would start him in Wallack's Theatre for a run of eight weeks," said he.

"No, you wouldn't, for Henry W. Savage had the time of Wallack's for all of 1904, and he had arrangements with the Syndicate." The witness admitted that he could not have put Hackett there. He might place him in Belasco's Theatre but for the fact that it was already occupied.

"I have an inspiration," cried Erlanger at last. "I'd put him in the Lyric." Then followed this:

"So you admit that it requires inspiration to find a theatre in this city for a first-class attraction which is not controlled by the Syndicate?" "They do."

"And you book for them?" "I don't. I help them out all I can, though I don't get a cent for it."

"You do this for charity?" "Yes."

"Mr. Belasco can't get theatres for Miss Bates?" "Give me Miss Bates and I will book her."

"That's just what I thought. Miss Bates in one of the few attractions Mr. Belasco has left, and you want to take her, too."

"I mean," hastily exclaimed Mr. Erlanger, "that I can book Miss Bates in independent houses."

"Now come back to booking Mr. Hackett. Where could you put him?" "I could put him in the Academy of Music for fourteen weeks," said Mr. Erlanger, in an irritated manner.

"Well," said Mr. Untermyer, "after putting Hackett into the Academy of Music, where next would you put him?" "I would put him in Boston for four weeks."

"In what independent theatres?" "The Tremont first, the Majestic, and the Boston Theatre."

"Give me the names of some other first-class theatres in the great cities independent of the Syndicate."

"Shall I proceed with the booking of Hackett in The Crisis?" inquired Erlanger. "Yes."

"I would put him in the Academy in Philadelphia, for four weeks; the Lee Avenue Academy of Music, Brooklyn, for two weeks; I would then jump to the Garrick Theatre, the Auditorium, and the Grand Opera House, all in Chicago, for the remainder of the season."

"Where else?" "In New Orleans. There is an independent theatre there; also an independent theatre in San Francisco."

Mr. Untermyer handed Erlanger a list of the hundred or more theatres at which The Auctioneer played under his booking, and asked him to tell if there were any independent theatres among them. Erlanger mentioned the Hollis Street Theatre, Boston, and the Illinois Theatre, Chicago. The one was owned by Rich, Harris and Frohman and the other by Hayman and Davis, and Mr. Erlanger finally admitted that Hayman and Frohman were members of the Syndicate.

"And so you would have us believe, Mr. Erlanger, that these theatres in which the Syndicate partners had interests were independent, and the Syndicate got no rebate from them on bookings?"

"There were no profits to the Syndicate itself," said Erlanger.

Mr. Untermyer then began a long comparison between statements made by Erlanger on the witness stand and in affidavits. He pointed out what he considered several discrepancies, and in every case Erlanger explained that he was mistaken when he swore to the affidavits and had discovered his error since.

"I admit I swore to it, but I won't admit it's true," became a favorite expression with Erlanger during this period of his examination.

Erlanger admitted that his firm had received from Brooks two-thirds of his half of The Auctioneer profits.

"Weren't you profiting thereby at the expense of your Syndicate partners?" Mr. Untermyer asked.

"I don't think so."

"What did you do for your share?"

"Nothing. We didn't risk the value of a postage stamp. It was just a present from Brooks in consideration of other deals we had."

"Didn't you do anything at all?"

"Well, we booked the show, but we never charged a cent for that. The Syndicate never charges for booking plays. I've been trying to get that in all day, and now I've got it in," Erlanger explained.

"Well, we'll strike it out now that you've got it in," said Mr. Untermyer, and as Justice Fitzgerald agreed Erlanger's jaw dropped.

"Is there any theatre on the list," inquired Mr. Untermyer, "in which Mr. Warfield played that the Syndicate did not share in the profits?"

After Erlanger had studied the list for about five minutes without naming a single theatre, Mr. Untermyer withdrew the question.

The original Syndicate agreement was deposited with the Court with the understanding that it is to remain in charge of the Court until the trial is over. This is the Trust agreement which, Mr. Belasco asserted, differs in many particulars from the copy made public on April 11.

After recess Mr. Untermyer resumed the cross-examination of Erlanger.

"How many theatres are there in Brooklyn?"

"Four or five in Brooklyn proper."

"How many first-class theatres in Brooklyn proper?" "The Montauk is



IN OTHER CITIES.

SAN FRANCISCO.

On Thursday, 6, the Metropolitan Grand Opera opened at the Grand in Rigoletto with Caruso, Seneca, Scotti, Homer, and Journet in the cast. The performance was a triumph for Caruso. Sembrich sang well. Scotti was better in the first two acts and it was necessary to put Paris in his place, who sang as ever. Friday, 7, Parsifal was given to a packed house, and Burgstaller and Nordica received ten curtain calls after the second act. It was learned after the performance that Burgstaller had received news that his mother had died in her home in Bavaria. The season will be a tremendous success. More money was taken in at the advance sale than was taken in at Chicago during the entire season. Saturday matinee, 8, Caruso in Pagliacci and Cavalleria, and evening, 8, Huguenots. Sunday night popular concert, with Nordica in The Stabat Mater.

Margaret Anglin at the California 3-10 is packing the house. She is in her second week of Zira, the emotional play by Henry Miller and J. Hartly Manners. Her week has been a triumph. The principals say that she thrills as only Bernhardt can. Wednesday afternoon, 5, Miss Anglin gave a very clever performance of Frou-Frou. There was a crowded house. Mr. Worthington, Edward Emery, Miss Gertrude, Miss Allen, Arthur Lawrence, Walter Hitchcock, Miss Blake, and Miss Valentine were in the cast. Next week, My Lady Paramount.

The Tirolli Opera House 3-10 is in its last night of The Burgomaster after a four weeks' successful run. On Sunday night, 9, Florodora will be given. Willard Simms will be Tweedledee, Aida Hemmi as Dolores, Miss de Fillipe as Angela, Webb as Gil-fain, Wallerstadt as Abacodo, and Walter Shannon as the agent. Much is expected of Miss Hemmi, who comes with quite an Eastern reputation. The other girls and is doing a very good business, considering the many counter attractions. He has greatly pleased. Wallace Edinger, Adelaide Prince, Doris Deane, Ida Grevel, and Miss Ray were all good. The play goes all next week. Grace Van Sandford in Red Feather to follow.

The Alcazar is entertaining 3-10 with Old Heidelberg, which has had an unprecedented success. The houses have been filled to capacity every performance, and Mr. Craig and Miss Lawrence have never been better cast. John Sainpolis is becoming popular as Lutz, the valet. Fred Butler gives a great performance of Kellerman. Hillard leads the students' chorus. Next week, The Sign of the Cross. The Alcazar is especially engaged to sing the Irish ballads. Some big Eastern successes are in preparation, including When Knighthood Was in Flower.

The Confessions of a Wife is the bill at the Central 3-10. Mayall, who has given us many fine characterizations, makes a splendid hero, and Miss Crosby gains admirers weekly. True Boardman was well cast as the clergyman, and Henry Schumacher added one more villain to his repertoire. Julia Blane reappeared in the cast and did a big success. Edna Elsmere, Myrtle Vane, and Baby Martine did good work.

The Maltese 3-10 presented Bishop's players in The Sign of the Four, which afforded great enjoyment. J. H. Gilmore as Sherlock Holmes was most convincing. Robert Elliot, Frank MacVicar, Charles Christie, Reginald Travers, Miss Emond, Eleanor Gordon, and Miss Maclyn were acceptable. Next week, Across the Potomac. OSCAR SIDNEY FRANK.

PROVIDENCE.

The Empire held a large audience 10, when George Sidney began a week's engagement in Busy Izzy. Mr. Sidney created many a laugh. Fred Wyckoff as Gee Whiz and Charles Le Mier, Carrie Weber, Maud Campbell, Louise Mink, and William Mausey scored. The chorus sang and looked well. The Confessions of a Wife 17-22.

At the Imperial 10-15 Our Boys was given by the stock co. to good houses. Viola Burton, Regan Hughton, and Ben Reed played the leading parts admirably. Good work also by Ruth Holt, Charles Kincaley, Bathine De Barry, and Hudson Lister. Imperial Stock co., headed by William Courtleigh and Florence Rockwell, in Romeo and Juliet 17-22.

The regular subscription list for seats for the Albee Stock co. season at Keith's opened with a rush 13 and is the largest the house has ever had. Season opens 24 with Barbara, Fritchie, Stage Director Percy Winter, of the Albee co., arrived 6 and has been busy arranging for the opening. Mr. Winter has with him two beagle pups, which were presented to him in Baltimore on the night of his closing performance 1.

Northern Lights will soon be produced by the Imperial Stock co. It was in this play that William Courtleigh, the leading man of the co., made one of his earliest successes. The members of the First Light Infantry are arranging a minstrel entertainment to be given on May 11, the eighty-seventh anniversary of the organization.

On evening 25 the Arlon Club will present Elgar's The Dream of Gerontius at Infantry Hall. The soloists are to be Gertrude May Stein, Evan Williams, and Willard Flint.

After the matinee 12 at the Imperial Viola Burton held a reception on which she was largely attended. Miss Burton introduced to the Providence public Ruth Holt, a new member of the co., who was formerly with Mansfield.

John Boyd has been engaged to play characters in the Empire Stock co. at the Empire Theatre this Summer.

Edwin Nicander, of the Albee Stock co., has been dangerously ill in New York as the result of an operation. He is now convalescent and will be well in time to appear.

William Courtleigh, who is playing in New York this week with William Gillette, had a very busy week 10-15. Immediately after each performance in New York he boarded the midnight train for Providence and rehearsed with the Empire Stock co., returning on the 2 o'clock train and arriving in New York in time for his performance there.

Felix Fantus, recently with the Columbus, O., Stock co., has been engaged by Managers Spitz and Nathanson as an inventor with the Empire Stock co. in New York.

Malcolm Williams, Florence Reed and Minnie Radcliffe, of the Providence Dramatic Stock co. at the Imperial, left the co. 11 and the final performance of A Temperance Town was one long to be remembered. The house was crowded with an audience that showed much regret at the leaving these three popular players. They were showered with flowers and other presents and Mr. Williams was presented with a beautiful silver loving cup by the ushers and stage hands. Mr. Williams was called upon for a speech and spoke feelingly of his regret at leaving.

Among the plays to be presented at Keith's are The Great Ruby, On the Quiet, Zaza, Are You a Mason, La Tosca, Soldiers of Fortune, and Rupert of Hentzau.

Fritz Kreisler and Josef Hofmann appeared for a second engagement at Infantry Hall 12 before a large and enthusiastic house.

On evening 14 the Boston Symphony Quartette gave a concert in Memorial Hall which drew a large audience. HOWARD C. RIPLEY.

KANSAS CITY.

The past four weeks has seen three grand opera engagements in Kansas City. The first was the English production of Parsifal, to be followed in a couple of weeks by the Corried production of the same piece and also the presentation of two other popular operas, while the Henry W. Savage English Grand Opera co. comes in an extended repertoire. The last named was the Willis Wood attraction 10-15, opening to a capacity audience. Lehengrin, Trovatore, Tannhauser, Otello, Carmen, La Boheme, and Tosca were given in the order named. The principals included such artists as Joseph F. Sheehan, Winfred Goff, William Wegener, Harrison W. Bennett, Gertrude Ronnyson, Marion Ivell, Reginald Roberts, Arthur Deane, Jean Lane Brooks, and others of equal note. The operas were all elaborately staged and costumed, while the choruses were of unusual strength. Schumann-Helk in Love's Lottery 17-19, Paul Gilmore in The Mummy and the Humming Bird 20-22.

The Woodward Stock co. returned to the Auditorium 9 after a most successful run at the Orpheum. St. Joseph, Mo., and will finish the season here. The Christian was the opening bill 9-15, playing to large audiences. The usual cordial reception was tendered the players. As Glory Quavie, Eva Lang appeared to excellent advantage, while the John Storm of Willard Blackmore also deserves praise. Mr. Blackmore, Louis Morrison, and James Fulton, Bradley Martin and Maud Neal, who played here in Jane Kennard's co. some weeks ago, are also recent acquisitions. Other old favorites who are still with the co. are H. Guy Woodward, Reginald Barker, Lulu McConnell, Nettie Douglass, and Harry Long. Shenandoah 16-22.

Nanette Comstock in The Crisis drew good crowds to the Grand 9-15. The production proved as interesting as when he first came here. The star's work elicited the highest praise. Crosby Leonard as Stephen Brice also created a very favorable impression while the supporting co. was adequate. Albert Perry, John Dugan, and Frederick H. Lancaster deserve note. David Harum 16-22.

More To Be Piled Than Sand in a new melodrama to Kansas City, held the boards at the Gillis 9-15 and made good with large audiences. A good co., headed by Lida Powell and King Baggot, were acceptable. Escaped from Sing Sing 16-22. Frank Woodward, son of O. D. Woodward, and

secretary of the Woodward and Burgess Amusement Co., who has been very ill at his home here with typhoid fever, is still in a dangerous condition, but shows some improvement. D. KEEDY CAMPBELL.

INDIANAPOLIS.

Parsifal as presented in English by the Henry W. Savage co. at English's 6-8 was the musical event of the season. Large and representative audiences witnessed the four performances. The production gave the highest satisfaction. Madame Hanna Mara, Claude Albright, and Florence Wickham were heard in the role of Kundry. Alois Pannarini and Francis MacLennan alternated as Parsifal. Amfortas was sung by Johannes Blachoff and Franz Egenieff, Gurnemanz by Putnam Griswold and Otley Cranston, Klingsor by Homer Lind, and J. Parker Combs. The Sleeping Beauty and the Hunchback, 10, 11. The last concert of the season under the direction of Mrs. Ona B. Talbot will be given at English's 12 by the Kneisel Quartette. There has been a large sale of seats. Little Goody Two Shoes (amateur) follows 13-15.

Fast Life in New York was the attraction at the Park 6-8, with Julian Rose featured. Stella Mayhew in The Show Girl opened 10-12 to large and delighted houses. Esther Wallace, Violet McMillen, and Matthew E. Kennedy scored. Uncle Josh Sprucey 13-15. Dickson and Talbot announced the programme for the first week of their new stock co., which opens at the Park May 15. Tess of the D'Urbervilles will be the first play. The co. will include Alexander Von Mitzel, Jack Drummer, Rebecca Warren, Frank May, Thomas J. Grady, and others. Joseph King, Lizzie Montgomery, and others. William J. Fielding will manage and the regular popular prices will prevail.

After the regular season the Holden Stock co. will appear at English's in a repertoire of plays at popular prices.

After a close and exciting race Frank Davey was elected Exalted Ruler of the B. P. O. E. Lodge, No. 13, at the election 28.

Fair Bank will open on May 29. Mrs. William Tron will manage the park herself this Summer. For the first six weeks an orchestra will be the attraction. The last eight weeks will be devoted to band concerts.

Byford I. Ryan, who is with Parsifal, was with his parents in this city during the engagement here.

Bert D. Harris, stage-manager of The Show Girl, is an Indianapolis boy, and Esther Wallace, with the same co., is from Richmond, Ind. PEARL KIRKWOOD.

MILWAUKEE.

A remarkably fine production of Ivan the Terrible was given by the Thanbousher co. at the Academy 10 before a large and enthusiastic audience. The performance was one of the best seen at this theatre during the present season. Considering that the production was rehearsed in four days, the highest credit is due Director George Foster Platt and all connected with the preparation of the drama. James Durkin played the title-role. Edith Evelyn as the Princess Terika showed praiseworthy discretion. The men in the co. had all the parts and they were all excellent. Lee Baker's Court Jester deserves mention. Irving Brooks played well as Maluta, the headman. Some beautiful scenic settings were painted by Charles Squires, and the costumes and other accessories were lavishly supplied. Camille 17-23.

One of the best minstrel shows ever seen in Milwaukee opened at the Alhambra 9. Al. G. Field's Minstrels are all they claim to be, and crowded houses have been enjoying the excellent performances given by this co. Hits were scored by Mr. Field, Billy Clark, Tommy Donnelly, John Healy, Reese Prosser, Will Stevens, Albert Tint, Tom McKenney, Doc Quigley, Conwalter and Edwards, Quaker City Quartette, and the Avolas. The stage effects and singing were above the average. The Earl and the Girl 16-22.

Raymond Hitchcock in The Yankee Consul pleased many people at the Davidson 6-8; he was assisted by a competent co., which contained Eva Davenport, Flora Zabelle, Rosa Bottle, and Albert Parr. Mother Goose 9-15. The Elf, 16-22.

Down the Pike with the ever welcome Rays, Johnny and Emma, backed the Bijou 9, and promises to repeat the business during the week. Lovers of strenuous fun-making will certainly be satisfied with the vigorous performance. In the co. are Phil Peters, Harry First, and Tony Lee. You Know 20-22.

Henni Steinmann, the popular leading woman of the Wachner Stock co. at the Pabst Theatre, enjoyed a testimonial benefit at that theatre 9. She met a house full of admirers. The play was From Front. The Stuetzen der Gesellschaft will be the bill 12 and William Tell 18. This closes another successful season of the German Stock co. at the Pabst. Creator's Band will appear 14.

James Kyle MacCurdy will appear at the Academy May 1-7 in his own play, The Old Clothes Man. It was a success. This will close the Academy season for a brief period.

Ellery's Royal Italian Band will appear at the Exposition Music Hall 15 for an indefinite engagement. CLAUDE L. N. NORRIS.

BUFFALO.

The Sho-Gun was in great favor at the Star 10-12 to large audiences. No more tuneful or pleasing opera has been heard here this season. The co. was capable, including John Henshaw, Thomas E. Leary, and Christie McDonald. House will be dark until 20, when H. W. Savage will offer Parsifal.

Madame Sans Gene was the offering of the William Farnum co. at the Park week 10. As usual, the production was given in a perfect manner, each and every member of the cast appearing to advantage. Mr. Farnum as Napoleon Buonaparte was the star, and here by his excellent portrayal. Percy Haswell was pleasing in the name part. The piece was beautifully mounted and reflects credit on Arthur Elliott, who is the director of the co. Held by the Enemy 17. Enthusiastic audiences attended the play. The bill to see the Baldwin-Melville co. play The Sign of the Four. All of the old favorites appeared, including Lester Longman, Marion Barney, John Dwyer, Frederic Julian, Gladys Socola, and Bessie Johnson.

Charles T. Fielding's melodrama, In the Shadow of Darkness, was presented at the Lyceum week 10, with Gertrude Swiggert in the leading role of Tilly True.

A Wife's Secret was the attraction at the Academy week 10, with Lansing Rowan, a great favorite here, featured.

Ida Conquest will be the leading woman of William Farnum's co. commencing 24, taking the place of Percy Haswell, who goes to the American Theatre, New York.

The first production of The Squawman, by E. Milton Royle, will take place 24 at the Star Theatre, with William Faversham in the title-role.

Among the professionals in town for Holy Week are James Purcell, Charles J. Diem, Lawrence Caverly, Rembrand Brothers.

Mrs. V. Mott Pierce, a well-known society woman of this city presented a sketch, entitled An Indian Romance, at Shea's week 10 and it scored a great success. P. T. O'CONNOR.

CLEVELAND.

William Faversham, with Julie Opp in the co., was seen at the Euclid Avenue Opera House in Let 10-15. The co. was one of the best seen here this season, but the play did not commend itself to popular favor. The County Chairman 17-22.

Walker Whitehead and his co. concluded their engagement at the Empire Theatre 10-15 in an elaborate production of Othello, in which Whitehead played the Moor satisfactorily, and the impersonation of Iago by William Humphreys was a clever performance. The Demon of Miss Wolstan was pleasing, while the rest of the characters were well taken. The Empire Theatre will probably remain dark for the balance of the season.

Captain Jinks of the Horse Marines was presented by the Vaughan Glaser Stock co. at the Colonial Theatre 10-15. Laura Nelson Hall scored in the role of Madame Tontou, and Vaughan Glaser had a congenial role as Captain Jinks. All the characters were well assumed and the production is good. The Parish Priest 17-22.

Lewis Morrison in Faust was a welcome visitor to the Lyceum Theatre 10-15. The production was handsome. The Girl and the Moon 17-22.

Al. W. Martin's U. T. C. at the Cleveland Theatre 10-15 played to large business. Kidnapped in New York 17-22.

W. O. Edmunds, of New York, has been appointed manager of Ingersoll's Luna Park and is arranging for the opening May 20.

Announcement is made of the engagement of Jennie Wilson, of the Babes in Toyland and the John Storm of Willard Blackmore, a prominent young business man of this city. The wedding will take place about the last of this month. WILLIAM CRASTON.

SEATTLE.

There was a series of interesting happenings at the Seattle 2-8. The bill regularly scheduled for the week, A Poor Relation, brought several surprises. Lewis Stone, who had always appeared in leading parts, was cast as Roderick Fave, and Pete Raymond as Noah Vale. Willette Kershaw played as an Indian, Sheldon Lewis, Anglin, McGill and Harry Goshman, several of the leading players of the country, with Florence Stone, announced to appear 7 in When We Were Twenty-one as a special performance with the co., but did not arrive in time, and two per cent. were given 8 instead. Dick Ferris as a female, was given 8 instead. Dick Ferris as a female, was given 8 instead. Dick Ferris as a female, was given 8 instead.

At the Woodward Stock co. at the Colonial Theatre 10-15, Laura Nelson Hall scored in the role of Madame Tontou, and Vaughan Glaser had a congenial role as Captain Jinks. All the characters were well assumed and the production is good. The Parish Priest 17-22.

Lewis Morrison in Faust was a welcome visitor to the Lyceum Theatre 10-15. The production was handsome. The Girl and the Moon 17-22.

10. Mr. Ferris, after prolonged applause, announced that several favorable changes would be made. Instead of The Banker's Daughter, previously announced, Charles's Aunt is booked for the rest of the week following performances of Camille 9-15. Harry Beresford, who was seen here before in The Wrong Mr. Wright, pleased two good sized audiences at the Grand Opera House 2, 3. Pollard Lilliputian Opera co. 9-13. Marriage of Kitty 14, 15. Pollard Lilliputian Opera co. 16-22.

The Moonshiner's Daughter had a week of large business at the Third Avenue 2-8 and proved to be an interesting performance by an evenly balanced co. Across the Desert 9-15. In the Far East 16-22. RODNEY D. WHITE.

NEWARK.

Chauncey Olcott came to the Newark Theatre 10-15, presenting A Romance of Athlone, pleasing the fair-sized audiences. Rose E. Tapley appeared as the Gipsy Girl, and Julius McVicker as Francis Ronyane. Mr. Olcott's songs won him much applause. May Irwin 17-22.

Manager Jacobs' Dramatic Stock co. gave an admirable performance of The Lost Paradise. Henry Kolker gave an excellent portrayal of Warner. Miss Jane Kennard as Margaret. Miss Fola La Follette made her debut here on this occasion, and revealed pleasing qualities as a comedienne. Catherine Park, another newcomer, earned a praise for her portrayal of Nell, and the others in the cast were satisfactory. Woman Against Woman 17-22.

Howard Hall in The Millionaire Detective crowded Blaney's Theatre 10-15. The play is in four acts and prettily staged. Queen of the Highway 17-22.

The Smart Set gave enjoyable performances at the Empire 10-15. The co. is large, and most of its members possess good voices. A Hot Old Time 17-22. It is the intention of Frank E. Henderson, manager of the Academy of Music Jersey City, and Harry M. Hyams, manager of the Empire Theatre here, to produce a new play by Sedley Brown, entitled The Pipe of Peace. Robert Connors has been secured for the principal part. The play was written by Mr. Brown for Mr. Connors.

Kyrle Belle appeared in the Orange Music Hall 15 in Raffles.

The St. Petersburg Dramatic co. of Russian players presented The Chosen People in the Krueger Auditorium 15. GEORGE S. APLEGATE.

NEW ORLEANS.

The event of the week in theatricals here was the appearance of the Sothern-Marlowe co. at the Tulane Theatre 10-15 in repertoire, including Much Ado About Nothing, Hamlet, and Romeo and Juliet to big business. Dark 16.

Running for Office was at the Crescent Theatre 9-15, and the fair houses during the week seemed to be satisfied with the efforts of the co. Hazel Lowry, Thomas J. Grady, and Bobbie Harrington were the principals in the cast.

The Baldwin-Melville Stock co. at the Greenwald Theatre presented The Queen of the White Slaves to fair attendance 9-15. Thomas MacLarnie, Janet Ford, Alexander Gaden, W. J. Deming, Blanche Seymour, and Maribel Seymour were in the cast. The Royal Slave 16-22.

The stock co. at the Grand Opera House presented The Ticket of Leave Man. Bertram Lytell and Minna Phillips were excellent in the principal parts. The supporting cast was good. Dark 16.

The Lyric Theatre reopened 9 with Lafayette as the attraction. A co. of twenty players contributes to the entertainment. The Pearl of Bhutan was presented 9 and made a good impression.

The stock co. at Faranta's Theatre presented Ben Bolt 10. Frank Dudley and a capable co., including Helen Aubrey, of New Orleans, presented the play. JOHN MARSHALL QUINTERO.

JERSEY CITY.

The Lilliputians in Sinbad came to the Academy of Music 10-15 to good business and delighted large audiences. Quincy Adams Sawyer 17-22. The Smart Set 23-30.

Beatrice Vance in The Girl and the Moon was at the Bijou 10-15, to good business. The piece is light and snappy, with a fine chorus and ballet. All the parts are well played by Charles E. Foreman, Harry Lawrence, Fred Frear, William Clifton, George T. Welch, G. B. Jackson, Gracelyn Whitehouse, Bessie Davis, and Virginia Richmond. The Curse of Drink 17-22. Police benefit 24-29.

The Elks will have a headliner vaudeville show for their annual benefit May 3.

Ground has been broken for the new theatre in Union Hill, of which Thomas W. Dinkins, of the Bon Ton here, is to be the manager.

The Elks will go to Albany 15 and bowl that lodge. A return game will be played here 20.

Maurice Cain, in advance of The Eight Bells co., arrived home here 8.

The Crisla is one of the latest bookings at the Bijou Theatre.

Charles Dittmar, husband of Florence Bindley, is at his home here recovering from illness.

Robert Connors, who is to star in The Pipe of Peace, will commence rehearsals at the Academy of Music May 1. WALTER C. SMITH.

LOS ANGELES.

Dustin Farnum was seen at the Mason 6-8 in The Virginian to four splendid houses. He graciously responded to a heavy curtain call. The piece was well staged and the co. carefully selected. The Red Meagher comes for five nights 11-15, and Kolb and Dill 17-22.

The Burbank has of late been running along the same lines with the Grand, when it comes to the melodrama. A Prisoner of War held sway 2-8, and seemed to draw the usual large audiences. Monte Cristo will follow.

Charles's Aunt was the attraction at the Belasco week 3-9, drawing well-filled houses and pleasing every one. Lost River 10-16, and a revival of Old Heidelberg 17-23.

The Ulrich Stock co. opened their indefinite engagement at the Grand Opera House 2, playing for the week The Sign of the Four. The new co. will evidently do some excellent work just as soon as the newness wears off. Her Marriage Vow next week, and The Black Her 16-22.

The Metropolitan Opera co. will play two nights at Temple Auditorium 17, 18, giving Parsifal and Lucia; the advance sale of seats has been extremely large and most gratifying to the management. DON W. CARLTON.

ST. PAUL.

Creator and his band filled in a date at the Metropolitan Sunday evening, 9. A well filled house welcomed him. Henrietta Crossman came to the Metropolitan for a week's engagement 10. A good house, considering the Lenten season, greeted her. Mistress Nell early in the week, while on Friday and Saturday evenings Miss Crossman appeared in a double bill. Nance Oldfield and Madeline. Yankee Consul 16-19.

A melodrama was presented at the Grand 9-15. Dangers of Working Girls. The production was well staged and the artists were above the average. Lawrence Underwood as Barney Branton, a crackman, does some very commendable work. John Fenton as Kane O'Hara, a detective, gives clever impersonations. William Sheldon as Doctor Saleya carries the role in a manner villainous to please all. Alma Powell as Hilda Muriel is pleasing, and Morcia Letton deserves mention. Harry Fields as Isle Cohen is featured with the production in a specialty. Ysaye the violinist comes 14 for one concert, to be given at the Central Presbyterian Church. The St. Paul Choral Club sing Creation 13.

DENVER.

Savage's English Grand Opera co. broke the record of the Broadway Theatre April 3-8, the receipts being a little more than \$17,000. The artistic success was equally great. The reception accorded the co. was partly due to the fact that Jean Lane Brooks, one of its principal members, is a Denver girl and has hosts of friends here. Quite naturally and deservedly, too, she received an ovation each time she appeared. She was particularly successful as Leonora in Il Trovatore. Mimi in La Boheme, and Elizabeth in Tannhauser, and Denver is justly proud of her. Marion Ivell was glorious as Carmen. William Wegener, Joseph F. Sheehan, Gertrude Ronnyson, and Reginald Roberts were also enthusiastically received. The Broadway is dark 9-16. The Virginian 17-22.

David Harum was well presented at the Tabor 2-8. White Whittelsey opens a two weeks' engagement 9. Harry Crossman Clarke, a Denver favorite, comes to the Curtis Theatre 9 in Why Smith Left Home. Beware of the Moon 16-22.

Innocent Band will give two concerts at the Broadway on the afternoon and evening of Easter Sunday. MARY ALKIRE BELL.

OMAHA.

At the Boyd Theatre Florence Roberts, supported by Melbourne MacDowell and a well balanced co., seen in repertoire 4-8. While business was rather light, the enthusiasm of the audience was most gratifying. Paul Gilmore in The Mummy and the Humming Bird attracted two fair sized audiences 9, 10 and made a good impression. The co. was satisfactory and the production was worthy of praise.

Manager Burgess announces Viola Allen 11, 12. Paderewski 13. Love's Lottery 14, 15. His Absent Boy 16, 17. Savage English Opera co. 20-22.

At the Krug Nannette Comstock in The Crisis opens.



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CORRESPONDENCE

ALABAMA.

HUNTSVILLE.—OPERA HOUSE (Thomas Littlejohn, mgr.): Henry F. Willard's Comedy co. played to good business and pleased 10-15. The Sweetest Story Ever Told, The Old Plantation, The Road to Rome, The Girl I Love, Buffalo Bill. —ITEM: The Decatur Electric Railway Company will build a summer theatre at Decatur, to be operated as a part of a theatrical circuit composed of Huntsville, Sheffield, and other towns.

MONTGOMERY.—THEATRE (Hirsch Brothers, mgrs.): Albert Gallatin in A Clean Slate 6; good co. and performance; fair business. Julia Marlowe and E. H. Southern in Romeo and Juliet 7; excellent co.; performance delighted packed house. Charles B. Hanford 13.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Albert Gallatin 5; good co. to moderate business. Monarch Stock co. 6, 7, in Kidnapped and Escaped from Prison Bars. Dark week ending 15.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Albert Gallatin in A Clean Slate 3 played to fair business; co. and play gave satisfaction. Southern and Marlowe in Romeo and Juliet 8; business good.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Elery's Band 5; excellent. A Devil's Lane 10.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM THEATRE (Brigham and Head, mgrs.): St Plunkard 7; pleased fair audience. Albert Gallatin 10. Texas 18. Romeo and Juliet 22.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Whyte's Dramatic co. 10-15 opened in The Blacksmith's Daughter to big business.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, mgr.): Whyte Dramatic co. 4, 5, 6 and 7 in Arizona Girl, Soldier's Sweetheart, Blacksmith's Daughter, Davy Crockett, Rip Van Winkle; good performance and business. St Plunkard 8; poor business. Rose Ivy 10, 11. A Clean Slate 21, 22.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Rudolph and Adolph 6; poor business. St Plunkard 10. Albert Gallatin 12. Ashton Dramatic co. 22-27. Jesse James co. 10 for week (under canvas).

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Noble Stock co. 4-8 presented The Moonshiners, For Love and Honor, The Gold King, and A Man of Mystery; co. mediocre; attendance fair. The Virginian 10. Ramona 13, 14.—YE LIBERTY THEATRE (H. W. Bishop, mgr.): Bishop co. of well-known people; 3-8; good attraction and business; satisfactory.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee): Dodge and Carey, mgrs.: Lionel Barrymore in The Other Girl March 29; fine co. and house; treat of the season.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): A Wise Member 4; good co.; poor house. Georgia Harper co. for three nights beginning 6.

SACRAMENTO.—OLUNIE OPERA HOUSE (Hall and Barton, mgrs.): Vaudeville to good business March 31-7.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Mary Fountaine Peggy 24. The Virginian 28. Lionel Barrymore in The Other Girl 29. Chauncey Olcott May 2. Florence Roberts 9 in Zaza.

LA JUNTA.—THEATRE (E. C. King, mgr.): Beaty Brothers, Kinetoscope Kings. 7, 8; very interesting; business fair.

LEADVILLE.—ELKS' OPERA HOUSE (George M. Casey, mgr.): Hooligan's Troubles 20. Virginian 21.

CRIPPLE CREEK.—GRAND OPERA HOUSE (W. A. Grier, mgr.): My Wife's Family 3 to crowded house; performance good. The Virginian 23.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Thomas E. Sherrin played the week of 10 to increasing business and his repertoire was well received. Fritz Scheff made her first appearance here 11, 12 in Fatinitza and Boccaccio to delighted audiences. Eben Holden 13, 14. Grace George 15. Buster Brown 16. Peggy 21. The Virginian 24. —HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): A Hot Old Time played as usual; good houses 6-8. Shadows of a Great City 10, 12, another old-time favorite, met with a similar reception. A Bunch of Keys 13. The Peddler, with McFadden's Opera 17, 19. Ward and Vokes 20, 22.—ITEMS: Charles B. Dillingham and Bruce Edwards were here in the interest of their star. Both were at one time on the staff of the Hartford Evening Post, and they received a hearty greeting. The Hoped-Bradford Stock co. of well-known people, will inaugurate a summer season at Parsons May 22. W. F. Stevenson, the treasurer of the theatre, will act as local manager. Evelyn Kellogg, well-known in local society and having a fine soprano voice, headed the musical class of the Stanhope-Wheatcroft School in New York 13, at the Savoy Theatre, received high praise.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.): C. O. Collin, res. mgr.: The Girl and the Boy, The Peddler, The Virginian, George in Abigail to big audience 11. The play was delightful, and Miss George added to her popularity in this city. Buster Brown to capacity 12, 13, with a matinee 13. Master Gabriel was royally welcomed. Fritz Scheff made her first appearance 14, 15, with matinee. Peggy from Paris 17.—NEW HAVEN THEATRE (G. B. Bunnell, mgr.): W. H. Van Bruen, asst. mgr.: Two Johns to large business 6-8; capital co. A Hot Old Time did banner business 10-12; capital co. The Sign of the Cross 14. A Bunch of Keys 15. The Peddler 17-19.

JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): The Fays rehearsed discussions as to genuineness of their Thaumaturgy 5-7, and profited by the consequent publicity. The Peddler, with Sam Thorne, played good audiences 10-12. Kyrie Bellew in Raffles, with fine cast, repeated last season's success 13. The Two Johns exploited their avowed 14, 15. At the Old Cross Roads 17-19. Peggy from Paris 20. McFadden's Opera 21, 22. May 24. Shepherd 25, 26. William Collier 27. The Isle of Spice 28. Eben Holden 29. Richard Mansfield May 1. Queen of the Highway 2, 3. Myrtle-Harder Stock co. 8-13.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Dot Karroll co. 3-8; successful engagement. Barlow Brothers' Minstrels 11. The Isle of Spice 15.—ITEM: Your correspondent returned 5 from an extended trip to the Pacific Coast. Theatrical business is flourishing in Los Angeles, and the indications are that the proposed new theatre will be a financial success.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Arion Quartette Concert 5 (management Decoral Lecture Bureau); packed house; pleased.—STYER'S OPERA HOUSE (George Higgins, mgr.): Dark.—ITEM: The annual stockholders' meeting of the Grand takes place the 15th. The managers report will be very satisfactory, as there is money enough on hand to declare a 5 per cent. dividend.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Mildred Holland played to good return business 7. Fabio Romani 8; light business. Schumann-Heink 12; house sold out. Shepherd's Pictures 15. Isle of Spice 18. Paul Gilmore 24. His Highness the Bey 27. The Isle of Spice 28. Century Stock co. 13, 14. Terris Stock 16-30.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Guy Hickman co. 3-8; successful engagement. Barlow Brothers' Minstrels 11. The Isle of Spice 15.—ITEM: Your correspondent returned 5 from an extended trip to the Pacific Coast. Theatrical business is flourishing in Los Angeles, and the indications are that the proposed new theatre will be a financial success.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Out of the Fold to fair business 6. The Katzenjammer Kids 8; mediocre performance to small audience. Fritz Scheff appeared in Boccaccio 10 to large, enthusiastic audience. Grace George in Abigail 12 filled house with well-pleased audience. At the Old Cross Roads 13. The Sign of the Cross 14. A Bunch of Keys 15.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Myrtle-Harder Stock co. 3-8 closed to good business. Peggy from Paris 11; good patronage; universal satisfaction. At the Old Cross Roads 11. Mrs. Temple's Telegram 21.—MAJESTIC THEATRE (Jennings and Graves, mgrs.): The Fays (return 10-12; good business; pleased. A Bunch of Keys 14. Ward and Vokes 20. The Two Sisters 21.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Hot Old Time drew topheavy house; good performance. Franklin Woodruff in On the Yellowstone 8; good house; Mr. Woodruff played on a local ball team several years ago. Peggy from Paris 13. Shepherd's Pictures 14, 15. Buster Brown 17. Eben Holden 19. Grace George 21.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): The Girl and the Moon 6; good business. Peck's Bad Boy 7; patronage satisfactory. Buster Brown 10; filled house. Old Cross Roads 15. Eben Holden 18. Peggy from Paris 19. Friend of the Family 21.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Adelaide Fitz Allen in Ghosts 3; good co. and business. Big Sensation Burlesques co. 6. On the Yellowstone 12; fair house. The Sign of the Cross 15.

TORRINGTON.—UNION THEATRE (C. W. Volkman, mgr.): Peck's Bad Boy 5 pleased good house. John Ermine of the Yellowstone 11; excellent co.; Franklin Woodruff as Ermine deserves mention. The Two Johns 13.

WINSTED.—OPERA HOUSE (J. E. Spaulding,

mgr.): Charles K. Champlin co. returned 10 to S. R. O., presenting Out of the Shadows, The Pace That Kills, The Octoroon; co. good.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Peck's Bad Boy 8; satisfied fair house. Peggy from Paris 12 to S. R. O. The Fatal Wedding 13. Eben Holden 17.

BRISTOL.—OPERA HOUSE (Michael Brothers, mgrs.): Out of the Fold 7; good co.; fair business. Eben Holden 25.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): West's Minstrels 6; fair house. William Collier 7; fair business. Innocent Maid 8; moderate business. Ethel Barrymore 10; good house. Diplomacy 11; small house. De Wolf Hopper in Wang 13. Hamlet 14. Ireland's Own Band 15.—LYCEUM THEATRE (Daniel Humphries, mgr.): A Desperate Chance 6-8; small houses. From Rags to Riches 10-12; fair business. Nobody's Darling 13-15. A Guilty Conscience 17-19.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Harris-Parkinson Stock co. week 3-8 in repertoire at popular prices; good business. Charles B. Hanford in Taming of the Shrew 12.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): The Peruch-Gypsens co. 3-8 to good business. Plays: A Romance Above the Clouds, The Old Judge, A Midnight Marriage, The Strangers in New York, and The Mountain Bandit. Florence Gale 10 canceled. Charles B. Hanford 19.—ITEMS: Manager Schweigert of the Grand, has subleased that house for the summer months to John W. Heisman for a season, and Heisman has leased the Monte Sano Pavilion Theatre for two years commencing about May 8; will give comedy, vaudeville, etc. He will run house in conjunction with summer theatre at Knoxville, Tenn., alternating cos. between the two houses.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Watt, mgrs.): Roselle Knott in Cousin Kate 31; small, enthusiastic audience. Florence Gale in As You Like It 6; good business; performance excellent. Black Pettit 7; pleased topheavy house. Season closed.—ITEM: In stepping from a carriage here 6 Florence Gale severely sprained her ankle. Although suffering severe pain she insisted on appearing that night.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Lyric Stock co. 3-8; fair co. and small business. Plays presented: David Garrick, The Senator's Daughter, Katzenjammer Kids, Tie That Binds, in Utah, Mabel Heath, Lobsters, D. Few-Burdette 17-22.

MACON.—GRAND (David Phillips, mgr.): Florence Gale 4 in As You Like It to small but pleased audience. Move presented: David Garrick, The Senator's Daughter, Katzenjammer Kids, Tie That Binds, in Utah, Mabel Heath, Lobsters, D. Few-Burdette 17-22.

COLUMBUS.—SPRINGER OPERA HOUSE (C. R. Springer, mgr.): Dark 5-12. Charles B. Hanford in Don Caesar's Return 17. Albert Taylor co. 18-21.

IDAHO.

POCATELLO.—AUDITORIUM THEATRE (G. A. Hanford, mgr.): Utahna Repertory co. 3 in The Silver King to fair house. Max Fikman in The Marriage of Kitty 4; good house. Logan Dramatic co. in She Stoops to Conquer 5. Utahna co. 8, 9; returned to good business. Ghosts 14.

BOISE CITY.—COLUMBIA THEATRE (James A. Plancy, mgr.): The Marriage of Kitty 5; good co.; fine production; pleased. Nothing in sight for April or May; all cos. have canceled.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Redpath Concert co. 7; good house and performance.

ILLINOIS.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Jolly Pathfinders 2-9; excellent business; co. good. Repertoire for week: From Sire to Son, A Fight for Millon, Don Caesar De Bazan, Midnight in Chinatown, Dr. Jekyll and Mr. Hyde, Hooligan's Luck, James Boys in Missouri, and The Three Musketeers. Richard Carle in The Tenderfoot (return 10); big house. Madame Schumann-Heink in Love's Lottery 11; packed house; enthusiastic audience. Mildred Holland in The Triumph of an Empress (return 12). Robert Fitzsimmons in A Fight for Love (return 13). His Highness the Bey 14. Eugene V. Debs (lecture) 15. Barlow's Minstrels 16. The Girl and the Bandit 19.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): The Beauty and the Beast 3, 4; fair co. and production; drew good audiences. The Wizard of Oz 5; good co. and business. Richards and Pringle's Minstrels 6; good business. Escaped from Sing Sing 7; fair co. and audience. Castle Vandeville co. 9; good bill and business. Schumann-Heink Opera co. 10. A Fight for Love 11. The Tenderfoot 12. Y. M. C. A. 13. A Fool and His Money 15. The Girl and the Bandit 16, 17. Checkers 18. Mildred Holland 19.

WAUKEGAN.—SCHWARTZ THEATRE (Robert C. Fulton, mgr.): Lone Stock co. week of 3 in A Man of the People, Father and Daughter, Across the Desert, Hearts of Gold, A Japanese Recruit, Rip Van Winkle, The Miner's Wife; fair co.; pleased fair houses. His Highness the Bey 9; excellent co.; packed house. Creator 15. The Missouri Girl 16. The Days in Down the Pike 17. Little Homestead 23. Bob Fitzsimmons 30.

GALESBURG.—AUDITORIUM (L. T. Dorsey, mgr.): Railroad Jack 4; fair house and performance. Yankee Consul 6; big house. Peck's Bad Boy 6; poor house. Checkers 7; pleased big house. Tenderfoot 8; good house. Fabio Romani 10; small audience; fair. Way Down East 11 delighted large house. Fleming Arrow 12. Mildred Holland 14. Fight for Love 15. Barlow's Minstrels 17. His Highness the Bey 28. St Plunkard 28.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): The Fatal Wedding 1; fair house. For Mother's Sake 3; fair business. Mildred Holland in The Triumph of an Empress 5 (return); fair house. Thomas W. Ross in Checkers 6; large audience. Richard Carle in The Tenderfoot pleased good house. The Game Keeper 8; good house. Military Band (local) 4, with Mary Law, violinist, and George Shapiro, pianist, pleased good house.

BLOOMINGTON.—GRAND OPERA HOUSE (Fred Volkau, Jr., mgr.): Jack Hoffer Repertory co. in Knobs of Tennessee 10; large house; satisfactory performance. Richard Carle presented The Tenderfoot 11 (return) to large audience. Hoffer Repertory co. 12-15. Plays: Michael Strogoff, The Ranch King, Sign of the Crucifix, Prince of Lairs, Jesse James; good co.; fair business. Emil Fair 19.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): The Girl and the Bandit 3; excellent co.; large attendance. Shore Acres 4; excellent attraction; played to large audience. The Flints 5-8, and matinee, were well patronized and furnished fun to fairly large audiences. Rudolph and Adolph 10. Billy Kersands' Minstrels 14. Boston Ideal Opera co. 17; one week, at 25, 35 and 50 cents.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): The Wizard of Oz 4; good house. Escaped from Sing Sing 5; capacity business. The

Sleeping Beauty and the Beast 6 to good house; attraction pleased. To Die at Dawn 8 to fair attendance. Jolly American Tramp 10. The Tenderfoot 13. Ten Nights in a Bar Room 15. Perley Opera co. in The Girl and the Bandit 17. Railroad Jack 22.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Miller Brothers' Repertory co. 3-8; mediocre co.; good business. Fabio Romani 11. Barlow's Minstrels 13. The Maid and the Mummy 25. The Isle of Spice May 2.—ITEM: Ethel Kirkpatrick, who has closed her season with Richard Carle in The Tenderfoot, is at home for the summer.

LINCOLN.—BROADWAY THEATRE (George W. Chatterton, mgr.): Homer W. Alvey, res. mgr.: Paula Edwards and co. in Winsome Winnie 4 pleased large audience. Robert Fitzsimmons in A Fight for Love 12. A Fool and His Money 13. A New Railroad Jack 15. Power of the Cross 21. Our New Minstrel 28.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Richards and Pringle's Minstrels 3; capacity business. Escaped from Sing Sing 8; fair business. The Flaming Arrow 9 pleased large houses. The Dominant Ninth Chorus 14. The Moonshiners' Daughter 15. Checkers 16. Rentrow's Jolly Pathfinders 17-21. The Isle of Spice (return) 24.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.): W. L. Busby, res. mgr.: American Tramp, pleased fair house. Checkers 8, with Thomas Ross and excellent attraction. The Flints 9-15 in hypnotism; large houses. Mildred Holland 17. The Girl and the Bandit 18. Isle of Spice 22. Jack Beasley co. 23-29.

MOLINE.—WAGNER OPERA HOUSE (R. W. Hamilton, mgr.): Barlow's Minstrels 9; good business. Mildred Holland in Triumph of an Empress 11; small business; performance excellent. For Her Sake 16. Midnight in Chinatown 20. A Midnight Flight 22. Shepherd's Moving Pictures 24.

CANTON.—GRAND OPERA HOUSE (F. B. Powellson, mgr.): Peck's Bad Boy 7 pleased fair audience. A Jolly American Tramp 8 pleased topheavy house. Fabio Romani 12. Mildred Holland in Triumph of an Empress 13. Robert Fitzsimmons in A Fight for Love 14. His Highness the Bey 15.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.): Richards and Pringle's Georgia Minstrels 5; crowded house; good performance. A Fool and His Money 14. Power of the Cross 22. Isle of Spice 25.—ITEM: Kirk and Cooper, musical team, joined Richards and Pringle's Minstrels here.

KEWANEE.—MCCLURE'S OPERA HOUSE (F. D. McClure, mgr.): Jack Beasley co. 2-8 in Lost in New York, The London Mystery, The Police Inspector, The Lost Empire, The Broken Trail, The Sailor Lass, The Messenger Boy; gave good satisfaction to good business. Fleming Arrow 15. Y. M. C. A. 18.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Lyman Twins in At the Races 4; fair audience and co. Bowman's Amusement co. 7, 8 gave satisfaction. His Highness the Bey 12. The Missouri Girl 14. The Way of the Transgressor 18. Barlow's Minstrels 19. For Her Sake 20.

EAST ST. LOUIS.—BROADWAY THEATRE (H. P. Hill, mgr.): Way Down East 9; good business and co. Malsch Brothers' Moving Pictures 13-15. Happy Hooligan's Luck 16. Isle of Spice 23. Peck's Bad Boy 30. The Man Behind May 7.

PARIS.—SHOFAR'S OPERA HOUSE (L. A. G. Shofar, mgr.): A Jolly American Tramp 11 to fair house; pleased. The Girl and the Bandit 15; full house. The Turkish Harem Girl 18. Peck's Bad Boy 19. Railroad Jack 28.

CLINTON.—RENNICK OPERA HOUSE (I. O. Sabin, mgr.): S. Perkins co. 11.—ITEM: Harrington's Pavilion Theatre car is here and the co. opens under canvas 20 for one week.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. in Tracked Across the Continent 9-15; large houses at every performance. East Lynne 16-22.

PONTIAC.—FOLKS OPERA HOUSE (R. D. Folks, mgr.): Peck's Bad Boy 10; fair performance to good house. Way Down East 14.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): Lyman Twins in At the Races 5; fair business. For Her Sake 17. William Owen May 2.

CHAMPAIGN.—WALKER OPERA HOUSE (O. F. Hamilton, mgr.): Richards and Pringle's Georgia Minstrels 6; pleased good house.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgrs.): Railroad Jack 8 to small business. Fleming Arrow 15. His Highness the Bey 20.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): At the Races 6 pleased fair business.

CHARLESTON.—THEATRE (H. C. Williams, mgr.): Paula Edwards in Winsome Winnie 5.

INDIANA.

TERRE HAUTE.—THE GRAND (T. W. Barbydt, Jr., mgr.): Wizard of Oz 3 disappointed good house. To Die at Dawn 4, 5; good houses. Paula Edwards in Winsome Winnie 6 pleased fair house. Stealing Beauty and the Beast 7, 8; pleased good house. Kinodrome Moving Pictures 9 pleased good house. Why Women Sin 11. A Jolly American Tramp 12. Pitt, Pat, Pout 13. Kinodrome Quartette 14. Richard Carle in The Tenderfoot 15. Kinodrome Moving Pictures 16.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Howard-Dorset co. 3-8; fair houses in repertoire. Plays: Grit the Newboy, A Trip to Bombay, The Boy Tramp. House dark 10 indefinitely.—PEOPLE'S (Pedley and Burch, mgrs.): Billy Kersands' Minstrels 8; pleased good house. Why Women Sin 9 to good house.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Band concert March 30 (local); large house. The Holy City 1; small house; co. fair. Interurban Orchestra Concert 2; large house. Weary Willie Walker 6 canceled. Humpty Dumpty 11. Buster Brown 18. La Porte Madrigal Club Concert 24. A Fool and His Money 27. Twelfth Night May 2.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Du Vries Stock co. week 3-8 to good houses. Buster Brown 19.—AUDITORIUM (Harry G. Sommers, mgr.): The Wizard of Oz 7; packed house. Richards and Pringle's Georgia Minstrels 18. Denver Express 15.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): J. B. De Mot (lecture) 6 to capacity house. Hearts of Oak 7; good co.; fair audience; well pleased. Joseph De Grace in Merchant of Venice 14. Denver Express 21. Melville B. Raymond co. in Buster Brown May 4.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, mgr.): Uncle Josh Spruceby played to capacity 11; good show. Richard and Pringle's Minstrels 17. Weary Willie Walker 24.—ITEM: Henry Thompson, of this city, will soon join a carnival co. with his band of jubilee singers.

LOGANSPORT.—DOWLING THEATRE (J. E. Dowling, mgr.): Smiling Island 3; fair performance and business. Winsome Winnie (Paula Edwards) 4. The Holy City 10. Harem Girl Burlesques 12, 13. Pitt, Pat, Pout 15. Holy City 17. Quincy Adams Sawyer 19.

WASHINGTON.—SPINKS OPERA HOUSE (Frank Green, mgr.): Billy Kersands' Minstrels 4; satisfactory performance; small business.—ITEM: Rooney's Boys' Band gave a performance at People's Hall 7 to invited friends of the B. P. O. E.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): Robert Downing 5; attendance good. Turkish Harem 7; attendance good; repeated 8; attendance good. Priscilla 14; home talent; given by class of Edward Taylor, from Indianapolis.

VALPARAISO.—MEMORIAL OPERA HOUSE (A.

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F. Heineman, mgr.: Holly Tolly March 27; good house. Josh Spruceby 10 pleased capacity. Buster Brown 17. Creator 24. Fabio Romani 28. Twelfth Night May 1.

HAMMOND.—TOWLES OPERA HOUSE (James Wingfield, mgr.): Uncle Josh Spruceby 9 pleased fair house. Lemat Tins in At the Races 16. Joseph Hart and Carrie De Mar in Mammy's Pans 20.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Denver Express 8; good house; co. fair. Holy City 13. Lyman Twins 21 canceled. Band concert (local) 28.

BLUFFTON.—GRAND OPERA HOUSE (Charles De Lacour, mgr.): Denver Express 4 pleased fair house. Minstrel's Sweethearts 8 pleased good business. Hearts of Oak 10; good co. and house.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Hearts of Oak 8; co. good; house fair. The Little Homestead 14. Denver Express 19. Merry Tramps 26.

HUNTINGTON.—NEW HUNTINGTON THEATRE (H. E. Rosebrough, mgr.): Smiling Island 6; good co. good business. Myrtle-Harder co. 17-22. Way Down East 24. Jeffersons in The Rivals May 3.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): Winsome Winnie 10 pleased good business. Hearts of Oak 11. Jolly American Tramp 13. James Boys in Missouri 16.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): Turkish Harem Burlesque 6; small audience. Lyman Twins at the Races 13. Rooney Brothers' Concert co. 14. Mildred Holland 21.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wyss, mgr.): Joseph Jefferson, Jr., and William Jefferson in The Rivals 3 delighted good business. Hearts of Oak 11. Jolly American Tramp 13. James Boys in Missouri 16.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): Turkish Harem Girls 10; good specialties; small house.

ALBION.—HOWARD OPERA HOUSE (G. O. Russell, Jr., mgr.): Denver Express 18. Fabio Romani May 3.

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 "Broken Hearts," "That Girl from Texas," "The Unwritten Law,"
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mgr.): The Midnight Flyer 3; fair business. John Griffith in Macbeth 14.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): For Her Sake 10 to very light business; ordinary attraction. Isle of Spice 13. John Griffith in Macbeth 17.—ITEMS: Will M. Carroll, for several seasons leading comedian with the North Brothers Comedians, has joined the Chase-Lister co. as business representative.—Robert Blaylock and Vivian Diamond, well known Western members of the profession, are preparing to enter vaudeville and will appear in a sketch entitled "Winning a Widow." The Pabst Theatre Stock co., of Milwaukee, is touring Iowa, presenting a repertoire of German plays in the native tongue.—Carol Pollard returns home 17, the co. closing at Cleveland, O., 15 in Othello. The co. closes earlier than planned, owing to the death of Manager E. J. Snyder.—Manager J. S. Gooch, of the Palace Vaudeville Theatre in Soo City, must continue to pay rent, although the audience was destroyed by fire several months ago.—James K. Hackett's Crisis co. did a new stunt at Atchison, Kan., 4, when it was used in the municipal campaign on in that city. C. D. Walker, the Republican candidate for Mayor, wanted the theatre for a political meeting, but the house was engaged for the crisis engagement. Mr. Walker then hired the co. for the evening and free admission was granted to the public, the candidate for Mayorality honors appearing between the acts, making political speeches.—Hans Albert, violinist, has been released from the Nebraska Insane Asylum on parole, his mental condition being improved. FRANK E. FOSTER.

OSKALOOSA.—MASONIC OPERA HOUSE (J. Frank Jersey, mgr.): Shepard Moving Pictures 12, 13. No future bookings.

CHEROKEE.—GRAND OPERA HOUSE (F. Brunson, mgr.): A Little Outcast 4; good co.; pleased. A Wise Woman 15.

INDEPENDENCE.—GIDNEY OPERA HOUSE (C. E. Hamer, mgr.): Missouri Girl 5; good house; fair show. For Her Sake 12; strong play; poor house.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): A Wise Woman 13.

KANSAS.

TOPEKA.—NEW CRAWFORD THEATRE (Crawford and Kane, mgrs.): Howe's Pictures 3, 4 pleased large audiences. A Woman's Honor 6; fair business; pleased. Nettle the Newgirl 7; good performance and business. East Lynne 8; good co. and business. A Trip to Egypt 9; fine performance; big business. Me, Him and I 10. My Wife's Family 13. David Harum 14. Paul Gilmore 15. Savage Opera co. 17.

AUDITORIUM.—Oratorio Redemption 5; pleased audience. Paderewski 11. Topeka Turn Verein 17, 18.

NEWTON.—NEW RAGSDALE OPERA HOUSE (S. D. Williams, mgr.): Labadie's Faust 6; good house; performance fair. Lyman Howe Picture Show 7 to good house. David Harum 12. Beware of Men 14.—ITEM: The play business is picking up wonderfully under the new management.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): John Griffith in Macbeth March 30 pleased large and appreciative audience. Thelma 3; fair co.; good business. A Trip to Egypt 10; good co.; big business. Hi Henry's Minstrels 15. Paul Gilmore in The Mummy and the Hummingbird 18.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Midnight in New York 9 to fair business. Le Roy Stock co. 17.—ITEM: Mr. and Mrs. Harry Ward are visiting Mr. Ward's parents.

CHANUTE.—HETRICK THEATRE (G. W. Johnston, mgr.): A Trip to Egypt 5; good co. and house. Beware of Men 12.—ITEM: TOPEKA OPERA HOUSE (Lee Williams, mgr.): Heart of Chicago 30; good co. and attendance.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, mgr.): A Trip to Egypt 3; good performance to fair business. Howe's Pictures 12. Nothing more booked for this season.

WELLINGTON.—WOODS OPERA HOUSE (H. G. Toler, mgr.): McDonald Stock co. 6-8 pleased in My Kentucky Partner, The Big Strike, Dixie Land; business poor.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Nettle the Newgirl 8; fair co. and house. Hi Henry's Minstrels 12. Paul Gilmore 14.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Nettle the Newgirl 6; fair performance to fair business.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Nettle the Newgirl 4; fine co. and business. Howe's Pictures 8.

CHERRY LAKE.—OPERA HOUSE (Charles Cash, mgr.): Hi Henry's Minstrels 6; capacity; co. fair. Mowry Stock co. 10-18.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): A Trip to Egypt 7 pleased large audience. Hi Henry's Minstrels 11.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Jahr Mark (local) to good business. Billy Kersands' Minstrels 7 to topheavy house. Howard-Dorset co. opened week's engagement 10 (except 13) in Rags to Riches to full house.

—ITEMS: Elks sold their home for \$3,750, retaining a portion of the lot on which they will erect a club house.—Kersands' Minstrels' special car caught fire on their arrival here. Slight damage.

PADUCAH.—THE KENTUCKY (James E. Englab, mgr.): The Girl and the Bandit presented by the Frank Perley Opera co. to crowd at house 5. Viola Gillette, George Hite, George MacFarlane, Walter Jones, and Joseph Myron scored applause. Otis Skinner in The Harvester appeared before a large audience 7, occasion being a benefit for Treasurer Thomas W. Roberts and Stage-Manager William Malone, of the Kentucky. Billy Kersands' Minstrels 18. Boston Ideal Opera co. 24-30.

BOWLING GREEN.—POTTER'S OPERA HOUSE (May and Taylor, mgrs.): Carroll Comedy co. 3-8 in A Parisian Princess, A Man of Honor, Noble, Rip Van Winkle, A Girl from Tennessee, Why Women Sin; fair business; satisfactory performances. Baby Hope, six years of age, made quite a hit.

HENDERSON.—PARK THEATRE (F. R. Hallam, mgr.): Billy Kersands' Minstrels 6; fair performance to good business. Rudolph and Adolph 12. Howard-Dorset Stock co. 17-22.

SOMERSET.—GEM OPERA HOUSE (J. M. Thatcher, mgr.): Happy Hooligan 10; good house. Bryan 19. Bert Marshall's Comedians 21, 22.

ASHLAND.—OPERA HOUSE (S. O. Newman, mgr.): Tim Murphy in When a Man Marries 6; fine show; good house.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Billy Kersands' Minstrels 12. Siebel's Dog and Pony Show 18.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): The Butlers (hypnotists) 3-8; fair attraction; good houses. Millar Brothers 9; fair performance; good house. Herr Malek (pianist) 10. Texas 15.—ITEM: W. I. Swain Dramatic co., under canvas 3-9 in Rip Van Winkle, Why Women Sin, Ten Nights in a Bar Room, The James Boys; poor attraction; fair crowds.

NEW IBERIA.—VENDOME OPERA HOUSE (A. B. Murray, mgr.): Charles B. Hanford and Marie Dronah in Taming of the Shrew 6; fair house; delighted audience; excellent co. This concludes this season's engagements.

LAKE CHARLES.—OPERA HOUSE (W. A. Finney, mgr.): Charles B. Hanford 5 in The Taming of the Shrew; one of the best attractions of the season; business good.

ALEXANDRIA.—RAPIDES THEATRE (E. H. Flagg, mgr.): The Zancigs opened week's engagement to fair house; good performance.

MAINE.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): The Little Outcast 7 disappointed at house. The Girl I Left Behind Me (local) 13 pleased

a large house.—ITEM: The first annual installation and banquet of Bath Lodge, No. 834, B. P. O. E., was held 11, when your correspondent was elected Exalted Ruler.

BRUNSWICK.—TOWN HALL THEATRE (Samuel Knight, Jr., mgr.): Colonial Stock co. 6; excellent co.; specialties above average; packed house. Frogs of Windham (local) 13, 14. Bowdoin College Dramatic Club presents The Magistrate, Capt. Stock co. 20. French Comedy co. 26. Brunswick Minstrels (local) 28.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, props.): Colonial Stock co. 3-8 in repertoire to fair business. Wilton Lackaye in The Pit 6; pleased good house. Harvey Gage in repertoire 10-15; fair business. Isle of Spice 12 capacity. Show Girl 18. Peck's Bad Boy 19. The Filibuster 22.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Ragged Hero 6; good business. Isle of Spice (return) 7, 8; big business and co. Wright Lorimer in Shepherd King week 10; fine co.; big attendance. The Show Girl 19.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): A Little Outcast 8; matinee and night; good business; pleasing performance. Dark 10-May 1.—ITEM: Francis Ahern and Jack Andrews arrived home 2.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Isle of Spice 10; large and enthusiastic audience. Shepard's Moving Pictures 11, 12. The Show Girl 20. Peck's Bad Boy 21. The Fatal Wedding 27.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Mummy and the Hummingbird 8; excellent co.; delighted two large audiences. Peck's Bad Boy 21. The Show Girl 22. Harvey and Gage Stock co. 24-27. The Chimes of Normandy (local) 28, 29.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (McLinger Brothers, lessees and mgrs.): The Willis Comedy co. 3-6 closed week to good business with Sweet Sixteen; pleasing performance and co. Al. Wilson 7, supported by a good cast, pleased large audience. Ray's Moving Pictures 8; pleased good business. Bennett Moulton Stock co. 10-15 opened to good business. A Little Outcast 16. The Fatal Coin, Shadowed Lives, A Daughter of the People, and Side Lights of New York; fair business, performances and co. Babes in Toyland 17. Keene 19. Corse Payton Stock co. 24-29 canceled. Rudolph and Adolph 29. The Fatal Coin, Shadowed Lives, A Daughter of the People, and Side Lights of New York; fair business, performances and co. Babes in Toyland 18.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Verna May Stock co. 6-8 opened in Trip to Chinatown, followed by Sunset Mine and Western Romance, and A Trip to Egypt. A Daughter of the People, Shadowed Lives, A Daughter of the People, and Side Lights of New York; fair business, performances and co. Babes in Toyland 18.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Al. H. Wilson 8; good performance; fair business. The regular season closed on 13.—ITEM: Herald Square Opera co. begins supplementary season 24.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.): Ward and Vokes appeared 8 to capacity business; Will West scored well in his musical numbers; Lucy Daly and Margaret Daly Vokes scored as usual; Fenberg Stock co. 10-15; good business; engaged to good business and gave satisfaction; Clifford Storch, Adella Adams, and Virginia Zollman please; special feature is the Colby Family. Corlone Runkel Stock co. 17-22 (except 18). Plays: A Strange Girl, The Counterfeiters, The Stowaway, For Her Sake, and House of Two Much Trouble. Wages of Sin, King of the Cattle Thieves, Colonel's Wife, Babes in Toyland 18. Wilton Lackaye in The Pit 25. The Filibuster 28. Charles Grapewin 28. Keller 29. Nance O'Neill May 3. Show Girl 4.—ITEM: R. R. Shedy, mgr., C. B. Cook, mgr.; D. R. Buffington Stock co. presenting The Cajun 24-29.—ITEMS: George S. Wiley, treasurer of the Academy of Music, has been offered the management of the Broadway Theatre, Norwich, Conn. Alice Mayo, of Ward and Vokes, is a resident of Fall River. Elizabeth Morgan has signed with the Buffington Stock—Eugene A. Phelps will be stage director of the new co.

LOWELL.—OPERA HOUSE (Fay and Hooford, mgrs.): Bennett Moulton co. week of 10; good houses. Plays: A Jealous Wife, Shipwrecked, The Belle of Virginia, By the King's Command, Shadowed Lives, The Fatal Coin, The Lyndal Bank Robbery, A Daughter of the People, Side Lights of New York, Hilda Thomas in The Show Girl 15. Katherine Rober co. week of 17 (except 18). Ward and Vokes in A Pair of Pink 18.—CASTO (Huntington and De Deyer, mgrs.): Casto Stock co. week of 10. Incog, good business, week of 17.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Joseph J. Flynn's Stock co., headed by Edna Earlie Lindon and Richard P. Crollus, 10-15. Plays: Camille, Two Orphans, Man's Enemy, Midnight in Chinatown, Reaping the Harvest, Ten Nights in a Bar Room, A Woman's Fate, Colonial Stock co. 17-22 (except 19). Babes in Toyland 19. Charles Grapewin in The Awakening of Mr. Pipp 25 (benefit of Mrs. Adelle G. Miller, house treasurer).

WORCESTER.—THEATRE (James F. Rock, mgr.): Eben Holden 8; pleasing performance; good house. The Sign of the Cross 10, 11; good business and co. fair house. Grace George in Abigail 13; excellent production and co.; fair business. Sultan of Sulu 14. Woodland 19. Buster Brown 20.—ITEM: FRANKLIN SQUARE THEATRE (John F. Burke, mgr.): Annie Oakley 17. In A Little Outcast 10-15. Satisfactory performance; fair business. A Prisoner of War 17-22.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): McAuliffe Stock co. 3-8 (except 4) co. satisfactory; business fair. Plays: Tennessee's Partner, Winning Hand, Inherited, A Woman's Fate, Russian School, 17-22. Irene Myers co. 10-15. A Great Temptation; good house; fair co. Fenberg Stock co. (return date) 18-22. Charles Grapewin in The Awakening of Mr. Pipp 24; benefit of Annabelle Davidson, treasurer of the City Theatre.

HOLYOKE.—OPERA HOUSE (J. E. Shea, mgr.): The Devil's Daughter 6-8; good co.; good business. High School Girls 10-12; stranded. The Tiger Lillies 13-15 opened to good house.—EMPIRE (T. F. Murray, mgr.): The Span of Life 6-8; fair co.; good houses. A Bunch of Keys 10-12; fair co. and business. London Gaiety Girls 13-15 opened to excellent business. On the Yellowstone 14. Isle of Spice 21. Babes in Toyland 22.

FITCHBURG.—CUMINGS THEATRE (J. R. Oldfield, mgr.): Franklin Woodruff in On the Yellowstone 5; pleased small audience. Katherine Rober co. 10-15 opened to packed house. The Filibuster 18. Live on the Yellowstone 14. Isle of Spice 21. Babes in Toyland 22. Frankie Carpenter Stock co. 24-29.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Concert 11; good attendance and performance. Bennett Moulton in The Fatal Coin 15. Savoy Stock co. 17-19. Fatal Wedding 24, 25. Show Girl 28.

NORTH ADAMS.—EMPIRE THEATRE (John Sullivan, mgr.): Bunch of Keys 8; poor co.; Grace George in Abigail 10; one of the prettiest plays of the season; business good. Eben Holden 11; weak co. On the Yellowstone 15. The Isle of Spice 22.

LYNN.—THEATRE (Frank G. Harrison, mgr.): McAuliffe Stock co. 10-15; pleased good business. Russian School 17-22. Buster Brown 24. The Filibuster 25. The Show Girl 28. Dockstader's Minstrels 27. The Pit 28. Peck's Bad Boy 28.

SALEM.—THEATRE (G. B. Chatham, mgr.): Irene Myers co. 3-8 in repertoire; good co.; average business. Phelan Stock co. 10-15; good co.; large houses. Ward and Vokes 17. Flynn Stock co. 18-22.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (J. M. Ward, mgr.): Madame Schumann-Heink to S. R. O. March 24. Nat Goodwin to full house 7. Heart of Maryland to two good houses 8; good attraction. The County Chairman 12. The Wizard of Oz 14.—JEFFERS THEATRE (Bamford and Marks, mgrs.): Freeman-Fiske Dramatic co. pleased good houses March 30-5. The Fatal Wedding to good houses 6-8. Vaudeville 9-15; Adgie and her lions, The Great Pascatel, Madge P. Matland, Dill and Ward, Forrest and Ulline, the Musical Goolmans, Harris and Beauregard, Murray Comedy co. 16-22.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): N. C. Goodwin in The Usurper 6; large business. The Heart of Maryland 7; mediocre co.; fair house. A Woman's Sacrifice 8, and Not Guilty 9, seemed to please fair audiences. The County Chairman 13. Wizard of Oz 15. The Struggle of Capital and Labor 17. Younger Brothers 22. The Burgomaster 23. Checkers 27. The Rays 28. Old Arkansas 29.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Murray Comedy co. closed a good week's business 8; pleased. Play: The Bandman. Sign of the Four, Shamus O'Brien, Resurrection, Monte Cristo, and Man from Missouri. The Wizard of Oz 10 pleased medium business. The County Chairman 11; excellent satisfaction to S. R. O. The Denver Express 12. Old Arkansas 15.

MUSKEGON.—THE GRAND (E. R. Reed, mgr.): Van Dyke and Eaton Stock co. 2-9 in Two Orphans, In the East, Carmen, Across the Desert, The Two Orphans, In the Hands of the Czar, Faust, Dr. Jekyll and Mr. Hyde, Over the Hills to the Poorhouse, and Jesse James pleased good business. Sam Du Vries Stock co. 16-22. Buster Brown 23.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): The Wizard of Oz 8 pleased full house. Joseph De Grasse in The Merchant of Venice 13. Helen Grantley in Her Lord and Master 19. Howe's Moving Pictures 26. House will open a week of sick engagement May 1.

BATTLE CREEK.—POST THEATRE (E. I. Smith, mgr.): Holland Minstrels 21. Howe's Moving Pictures 22, 23. Checkers 25. Creator's Band 26. Burgomaster 27. The Rivals 29. Younger Brothers May 1. Two Merry Tramps 2. May Hosmer Stock co. 3-5. Murray Comedy co. 28.

MANISTEE.—RAMSDELL THEATRE (Robert R. Ramsdell, mgr.): My Friend from Arkansas 27; good show; small house. Side Tracked 30 failed to appear. Joseph De Grasse and excellent co. 5 in Merchant of Venice to very fashionable audience. Wizard of Oz 13.

ANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, mgr.): Old Arkansas 5; good co. and business. Heart of Maryland 6; fine co. and business. Holy City 8; good co.; fair business. Labor and Capital 22. Checkers 26. Burgomaster 27. Creator's Band 28. Buster Brown 29.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Adams, mgr.): An aristocratic company; fair co.; pleased fair house. Shore Acres 8 pleased good house. Heart of Maryland (return) 11; strong co.; fair house. Joseph, Jr., and W. W. Jefferson 26. Mildred Holland 28.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Steinberg Brothers, mgrs.): Fair co.; chant of Venice 4; good house; pleased. Davidson Stock co. 17-22. Buster Brown 26.—CITY OPERA HOUSE (William Murrell, mgr.): Silver's New York Minstrels 15.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): Davidson Stock co. 10-15 opened to packed house. Plays: Dens and Palaces, Camille, Wife for Wife, The Two Orphans, Wormwood, Goody Two Shoes, The Train Robbers. Buster Brown 24. Beggar 28.

SALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.): Holy City 6 pleased good house. Wizard of Oz 11; good performance and business. Denver Express 13. Stock co. (local) 17-22. Buster Brown (return) 28.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): College of Mines Glee and Mandolin Club 7 pleased large house. My Friend from Arkansas 14.

GRAND RAPIDS.—MAJESTIC THEATRE (L. Delemarter, mgr.): Holy City 9-12. Joe Murphy 10-19. Powers (W. T. Ledebor, mgr.): Wizard of Oz 12. County Chairman 14, 15.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Wierd Brown 3 to S. R. O.; good co. My Friend from Arkansas 12. Stetson's U. T. C. 22. Al. G. Field's Minstrels 27.

FLINT.—STONE'S OPERA HOUSE (A. C. Pegg, mgr.): The Beggar Prince 8; good; fair house. Heart of Maryland 10; excellent house; fair co. The Merchant of Venice 12. Her Lord and Master 21.

PORT HURON.—CITY OPERA HOUSE (L. F. Bennett, mgr.): Nat C. Goodwin 8 pleased small business. Murray Comedy co. 10-15 opened to good business. Old Arkansas 17. Helen Grantley 20.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Dora Thorne March 10 canceled. Beggar Prince Opera co. 1. Stetson's U. T. C. 3. Old Arkansas 9.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Holy City 3 pleased good house. Rodney Stock co. 10-15. Lyman Twins in At the Races 17. Richards and Pringle's Minstrels 19.

OWASSO.—OPERA HOUSE (C. Melenbacher, mgr.): Joseph De Grasse in Merchant of Venice 8 to good house and pleased houses. Maloney's Wedding 15. Buster Brown 21.

SOUTH HAVEN.—SELKIRK OPERA HOUSE (M. V. Selkirk, mgr.): Holy City 4; excellent co.; small house. Two Orphans 8; light co. and business. House dark this week.

PLAINWELL.—OPERA HOUSE (Charles W. Lasher, mgr.): Fred Emerson Brooks 8 pleased well. Two Orphans 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Stetson's U. T. C. 18. My Friend from Arkansas 20.

MENOMINEE.—NEW OPERA HOUSE (H. N. Rounsefell, mgr.): Buster Brown 5; good co.; full house. Courtney Stock co. week 24.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. L. Widger, mgr.): Denver Express 10; fair co. Side Tracked 25. Weary Willie Walker 28.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): The Holy City 5 to fair house. At the Races 19. Mildred Holland 25.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Winniger Brothers' co. week 3 to good business. Plays: The Little Gypsy, Sheridan Keene, Work and Wages, Cloverdale, Adrift in New York, Simple Simon, The Gold Digger, Creator's Band 11. The Yankee Consul 12. Happy Hooligan 14. Henrietta Crossman 22. John Griffith in Macbeth 23. Creston Clarke in Beaucaire 28.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): The Isle of Spice 4 to excellent business; good co. Happy Hooligan 11 to light house. John Griffith in Macbeth 22. University Band 28. McDorman-Daniels Stock co. May 1-6. A Little Outcast 8.

DULUTH.—LYCEUM (C. A. Marshall, mgr.): Lawrence D'Orsay in The Earl of Pawtucket 11, 12. Raymond Hitchcock in The Yankee Consul 14, 15.—METROPOLITAN OPERA HOUSE (Yon Yonson 11. John Griffith 24. The James Boys in Missouri).

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): North Brothers in Utah 4. The Quaker Tragedy 5. The Slave 6. East Lynne 7; good business and satisfaction. Yon Yonson 11. John Griffith 24. University of Minnesota Band 25.

MANKATO.—THEATRE (S. M. Bear, lessee; C. H. Griebel, mgr.): Paul Gilmore in The Mummy and the Hummingbird 4 to fair house. The Isle of Spice 7 to S. R. O.; co. mediocre. Yon Yonson 12. Happy Hooligan 13.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Happy Hooligan 5; good house; fairly pleased. Creston Clarke 12. The Little Outcast (local) 14. Stetson's U. T. C. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

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FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): North Brothers Comedians 10-13.—ITEM: W. W. Ward, manager Fairmont Opera House, was elected Mayor of the city of Fairmont April 4.

NORTHFIELD.—AUDITORIUM (A. K. Ware, mgr.): Yon Yonson 10 to fair house; good satisfaction. Macbeth 21. The Players 26, 27, of M. Band 26.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Happy Hooligan 8, 9; mediocre play; poor house.

RED WING.—AUDITORIUM THEATRE (Ralph G. Taber, mgr.): Charlotte Burnett in Twelfth Night 7; fair house. Creator's Band pleased good audience 10. Yon Yonson 14.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Happy Hooligan 7; fair performance; good business. Tom Marks co. 10-15.

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M. W. HAZEN CO., 27 Thames Street, New York

THE FOREIGN STAGE

LONDON.

H. B. Irving Successful as Hamlet—Barrie's New Play—Interesting Notes.

(Special Correspondence of The Mirror.)

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, April 8.

We have had two theatrical sensations in this city this week—namely, the first West End appearance of Sir Henry Irving's son, H. B., as Hamlet, and the production of J. M. Barrie's new play with Ellen Terry in the leading part.

The Hamlet of young Harry Brodribb Irving (Brodribb is the Irving's proper birth name) naturally aroused much interest, for two special reasons. In the first place, he is the eldest son of the most distinguished man upon the British stage; and, secondly, Irving junior is a capital actor on his own account, and has made for himself an excellent histrionic fame without any influence on the part of his beloved father.

The new Hamlet, therefore, drew a huge crowd of Shakespearean and other playgoers to the Adelphi on Tuesday, when he made his first public West End appearance in this terribly trying character—a character which has tested to the utmost the capabilities of the world's greatest tragedians. Young Irving had played the Dane before in the suburbs and the provinces with companies led by Ben Greet, who has for some time toured in our States with Everyman, etc. Irving junior also gave a sort of dress rehearsal of Hamlet at the Adelphi on Monday afternoon before a theatrical of students from schools and colleges.

At the public performance of this splendid reproduction of Manager Otto Stuart's new Hamlet was naturally somewhat nervous, although being nearly as popular socially as Irving père he had been overwhelmed with cheering, telegrams and messages. One of these messages, addressed to the management, was from the best Hamlet within the memory of playgoers—namely, Sir Henry himself—and it ran thus: "Victory and success be yours! My heart is with you. Especially commend me to my dear Hamlet."

Irving junior is about the same age as his father was when he first played Hamlet and drew crowds to the Lyceum for two hundred consecutive nights, thus constituting the play's record run. Irving junior, except for being a shade shorter, looks exactly as his father did then, with his finely chiseled face, his noble brow, and his curly raven locks falling in a cluster. At present, however, he lacks that gracefulness of gesture, that wondrous power of facial play, two qualities which Popper Irving always possessed in a strong degree almost from his very youth. Nor has son Irving yet that absorbing magnetism which his father always exercised at his age. Still the plucky young scholar-actor (Irving junior is an Oxford Master of Arts, you know) is a very strong Hamlet, full of intelligence and novel touches, strong and impulsive even to emphasizing the hysterical side of the melancholy Dane's character. In no more emotional and passionate scenes. In no more does the younger Irving depend upon the Hamlet of the older Irving. Indeed it more resembles Fechter's wayward, rapid and picturesque Hamlet than any other Hamlet of the scores I have seen. Yet of course Irving fils could not copy Fechter personally, for that fine foreign actor had ceased playing in England and had settled down in America when the boy Irving was a mere babe.

Young Irving's Hamlet is neither so flawless nor so perfect as some gushing critics would make out. Nor is it to be lightly pooh-poohed as certain critics of the high-toned kind would assume. It is, as I say, a strong, original, and in nearly every scene an effective and a human Hamlet, eschewing the declamatory methods of some Hamlets and the trivial, dash-away habits of others. In such parts as the violent denunciation of poor Ophelia, the horror at hearing the ghost's grim and gory account of his being murdered, and in the play scene, young Irving is as good as any of the best Hamlets of modern days, and a good deal better than some. His chief faults—easily remedied anon—include an uncertainty of gesture at times, and a restlessness in the quieter and more meditative scenes. Altogether, he deserves great credit, and I am sure that had his distinguished papa been able to come from Torquay to see him he would have been proud of his always brainy histrionic and literary eldest son.

The mise-en-scene is picturesque and realistic to a degree, and the cast is for the most part very fine indeed. The most artistic of the players are Lily Bayton, the best Ophelia I have seen for years; her husband, Oscar Asche, a splendid King Claudius; Walter Hampden, a fine Laertes; H. R. Hignett, a capital Horatio, and Alfred Brydone, a grand Ghost. The Polonius of that usually fine actor, Lyall Swete, disappointed me. He made that sententious Lord Chamberlain quite a blithering babbling. Surely when Shakespeare borrowed and improved this character (as he did most of the characters and scenes from an older Hamlet play) he did not mean Polonius to be quite a fool, but only foolish in spots. At least, that is how I read the text.

Barrie's new play, produced at the Duke of York's last Wednesday, drew a most distinguished audience, which included many prominent and respected American citizens. The play was called by another of Barrie's peculiar titles—namely, Alice, Sit by the Fire. This time the title was the least inappropriate that the brilliant little native of Thrums has yet vouchsafed. Alice is a middle-aged, but still merry and charming mother, who until the play opens has had to live in India with her colonel-husband, and to send all her babies, one by one, home to England to be reared. The family thus brought up thousands of miles away from her includes a daughter just on the verge of young womanhood; a son, some years younger, but fancying himself too much a man to suffer any kind of parental care, and a friendly hand to "wrestle with it," as the Luck of Roaring Camp did in dear old Bret Harte's memorable and lovable story.

When Mommer Alice arrives in England with her martial but sympathetic husband, she is staggered to find that her grown-up "chicks" regard her with mixed feelings. They have never seen her since they could "take notice," as fond mammas say. The son shuns her, because of her demonstrative affection to him "before people." The growing daughter, with her silly head full of five consecutive nights play going, and seeing her mother display some feeling and affection to a young Anglo-Indian male friend of her husband, jumps to the conclusion that the said mother is "in the power" of this young man, as wives so often are in modern plays.

The girl, therefore, egged on by a girl friend, who is even more sentimentally silly, goes alone to the young man's rooms in order to demand the return of the "incriminating letters" which she feels sure her mother must have written "as they always do in plays." The daughter's secret visit, of course, involves herself in the supposed mystery. The mother arriving at the "man's rooms," presently with her husband detects that her daughter is hiding in a cupboard, and adopts all sorts of subterfuges in order to smuggle the girl away before her father sees her. The girl's ridiculous romanticism, however, spoils the mother's plan, and the father is driven to the supposition that his daughter is keeping an "assignation" with the male friend.

Confusion becomes still worse confounded before the quaint mystery is cleared up and the curtain finally falls on Mommer Alice resolving to give up all globe-trotting and giddiness and to sit by the fire at home for evermore.

The one fault in this otherwise charming and delightful play—at least on the first night—was that Barrie has put in too much dialogue, bright

and crisp as that dialogue was. Ellen Terry, whose performance of the perplexed mother was too perfect for words, had such a lot to say after the play had virtually finished that an anticlimax set in. But the piece is (as it deserves to be) a great success. In addition to Ellen Terry's glorious performance, splendid acting was put in by Irene Vanbrugh as the foolish daughter and Aubrey Smith as the common sense father.

Mrs. Clement Scott (widow of the late dramatic critic) was again summoned this week to show cause why she should not produce (or allow a search to be made for certain books and papers alleged to be missing in connection with the Adelaide Nelson fund, of which her late husband was one of the trustees. After much more palaver the summons against Mrs. Scott (who is a sister of Mrs. Lewis Waller) was dismissed.

A new musical comedy, called The Officers' Mess is to be brought on Monday to Terry's. Edward Terry, proprietor of this theatre, has just returned well and strong after his American and Canadian tour. Camille Clifford, your native born "Gibson Girl," lately playing The Catch of the Season at the Vaudeville, has this week undergone an operation for appendicitis. At latest advices Camille was progressing favorably.

J. A. Arnold, a clever heavy and character actor, at one time on your side, has just died after a long illness.

There has just bobbed up in our suburbs an American-made melodrama, the work of one Hal Reid, and entitled At Cripple Creek. When I saw this play visions of the old days floated before me, bringing back to memory that powerful play, The Danites, which McKee Rankin and his clever wife brought here a quarter of a century ago. Likewise, of poor Bartley Campbell's strong, but often strange, drama, My Partner, and other American melodramatics of a cogent kind. At Cripple Creek may not be (in fact, it isn't) equal in merit to The Danites, or even to My Partner, but all the same, I found it interesting. That was doubtless because I always loved the rough-handed, red-shirted, lurid-languaged miner of the good old days of The Luck of Roaring Camp and The Outcasts of Poker Flat. The hero of At Cripple Creek is real good goods, ever ready to empty a gun into the foes of helpless innocence and unprotected virtue, and also ever willing to extend the glad hand to all and sundry. Moreover, it contains a kind of Ta-Wah-Nu-Te Indian that likes me well. A redskin of considerable courage is he, not scrupling in an emergency to tomahawk the foes of his friend and even to swing on a rope across a thousand feet deep cañon, to catch in mid-air a child whom a Mexican greaser sought to hurl into the chasm, at the bidding of his brave villain, who would fain jump the hero's claim, both miningly and matrimonially. In addition to this and other exciting incidents there is a plenitude of pistoling, bowie-kniving, mine-flooding and murderous machinations. So, altogether, and considering that At Cripple Creek was vigorously enacted by a good company run by that excellent actress, Ida Moleworth, and her husband, Mark Blow. I had a real good time, and don't you forget it!

We are in for much clashing as to big productions, notably Lewis Waller's grand presentation of Romeo and Juliet at the Imperial, and Ethel Irving's production of a new comedy, called Chon, both timed for the 22d. Moreover, both Maxine Elliott's appearance in Her Own Way at the Lyric, and Beerbohm Tree's start of his big Shakespeare birth week performances at Her Majesty's are due on April 24. And there are others!

SOUTH AFRICA.

The Darling of the Gods a Great Success—Sass Company Scores—Good Vaudeville.

(Special Correspondence of The Mirror.)

JOHANNESBURG, March 4.

The first South African production of The Darling of the Gods was given at His Majesty's Theatre three and a half weeks ago, and it was such an unqualified success that the capacity of the house has been tested ever since, thus breaking every record for drama in the history of this theatre. The play could run to big business for several weeks longer, but owing to arrangements made long in advance, the stay of the company in Johannesburg must close to-night. We are promised a return visit at an early date, when it will be more likely the Belasco masterpiece will be revived.

As a stage production, the beauty and picturesqueness of The Darling of the Gods surpasses everything hitherto attempted in this country, and the press and public have with just cause gone into ecstasies over the perfection of mise-en-scene which has characterized Wheeler's presentation of the gorgeous Japanese spectacle melodrama in this city. The equipment in the way of scenery, costumes and other accessories must have cost thousands of dollars, and that the management were determined to give the best possible presentation is testified by the fact that they specially arranged with Beerbohm Tree for the services of one of his leading stage-directors, Walter D. Nicoll, to personally superintend its production in South Africa. David Belasco and John Luther Long, who are assured that their ideas have been carried out to the letter, and that theatregoers in this far-distant land have been astounded by the wonders of stagecraft revealed in its presentation.

The work of the players in the leading roles was very satisfactory. Sylvio Cavalho as Yosan acted in a delightful manner. Edward Vincent scored a distinct success as the diabolical war-minister, Zakkuri. Hugh Buckler rendered his part with a dignified distinction of manner. Gertrude Boswell deserves praise for a clever enactment as Rosy-Sky. As Kara, Clifford Pembroke again proved himself an actor of marked ability, and the large supporting company were fully competent.

The reception accorded Mr. Sass and his reorganized company of players by the large, representative audience on their opening night, Tuesday, Feb. 14, was most enthusiastic and evidenced in an unmistakable manner the popularity of South Africa's favorite actor-manager and his talented wife, Emma Wynne; his leading woman, Katherine Pole, and Eugene Mayeur, a fine character actor. During the first two weeks of the engagement Sheridan's comedy, The School for Scandal, was presented in a brilliant manner, and the play that is now attracting crowded houses to the Standard Theatre is Captain Robert Marshall's A Royal Family. The local presentation of the comedy is the first given in the colonies, and it is proving a success in every way. Edward Sass was dignified and acted in his usual faultless manner as King Louis VII, of Arcadia. The new juvenile lead, Claude King, as the Crowfoot of a very high order. Eugene Mayeur was thoroughly masterful in his portrayal of the Cardinal, and Welton Dale was a success as the Commissioner of Police, giving a fine character study. Katherine Pole is artistic in everything she does, and her enactment of the role of Angela was brilliant. Mrs. Sass and Mrs. Reginald Dartrey also distinguished themselves. The scenery and dresses on view here are the originals used in the London production last year and are most elaborate.

With the Sass-Nelson comedy company again in our midst we are assured of a succession of high-grade dramatic representations at the Standard Theatre for several weeks to come. Mr. Sass includes in his repertoire for this season Twelfth Night, Much Ado About Nothing, She Stoops to Conquer, The Rivals, The Scarlet Pimpernel, Sophia, and we are promised revivals of the most successful offerings of last season, Monsieur Beaucaire, If I Were King and Old Heidelberg. The company is a large one and includes, besides those already mentioned, Nancy and Alice Beresford, Gladys Hastings, Reginald Dartrey, Arthur Willeby, John McFarlane, Burgess Barrett, Reynolds Dennison, Clarence Napier, Bertie Robinson, A. J. Nicholls and several others.

The Wheeler-Edwards No. 2, Gaiety Musical company opens at His Majesty's Monday night, March 6, with Three Little Maids. In the course of the season here The Shop Girl will be revived,

in which Frank Wheeler will appear as Miggles, the part that he originated and played for hundreds of nights in the London production.

The attractions now at the Empire make up a bill far above the high average maintained at this establishment, and business since the arrival of the last half company, which opened Monday, Feb. 27, has been tremendous. The queen of fire dancers, the Peerless De Dio, in her latest creation, Terpsichore's Dream, is the star attraction, and where is there a more brilliant spectacular sensation in vaudeville? The wondrously magnificent and genuinely artistic performance in which this beautiful woman figures has taken the town by storm. Such a feast of dazzling splendor has never been witnessed here before, and waves of applause ring through the building as each successive picture is displayed. The turn of De Dio alone would be sufficient to pack the Empire during her six weeks' engagement, but the four turns that opened with her are all good. There is Nellie Coleman, the female comedian. This artist stands on a pinnacle by herself. She is inimitable and far in advance of the majority of comic singers of the male persuasion. Miss Coleman sings at least five songs every night, appearing as an Irish gentleman, a policeman, a London caddy, a railway porter and a music hall singer of comic songs. As character studies they are all gems. A remarkably clever artist in De Dio's play modeling, and his success is most pronounced. Charles Jerome is a refined coon-comedian and dancer, and also shines as a character actor. The European novelty equilibrist, Fred and Pauly, accomplish some marvelous feats of head and hand balancing; their act is of absorbing interest and meets with enthusiastic approbation. Among the acts that entered upon the last three weeks of their engagement the only turn deserving of especial mention is the Brothers Durant, who have a novel opening in an alms house comedy interlude. After some lively patter the balloon bursts, the car falling to the ground; a quick change takes place, revealing one of the performers on a swing trapeze while the other is doing hand-springs on the stage. The brothers made a hit at the London Empire recently and will be seen on the Keith Circuit next September. Others in the bill are Charles Fanning, Australian comedian; the Wilsons, comedy duo; Florence Heathcote, comedienne, and the Three Sisters Florence, "The American Beauties." The new pictures on the bioscope are by no means the least feature of a rattling good programme.

Sarah Bernhardt and Lily Langtry will tour the principal cities of South Africa this year under the direction of B. and F. Wheeler. The tour of the celebrated French actress, according to present arrangements, will commence during June, and that of "The Jersey Lily" in November.

By the time this epistle appears in print the new Gaiety company now being formed in London will have commenced entertaining South Africans, the organization being due to open at the Theatre Royal, Durban, early in April. The repertoire will be composed of The Duchess of Dantzic, The Orchid, Veronique, The Cingalee, etc.

J. M. DOBSON.

NEW ZEALAND.

Companies Doing Well—American Plays Presented—Gossip.

(Special Correspondence of The Mirror.)

WELLINGTON, March 6.

MacMahon's Dramatic company commenced a season at His Majesty's Theatre, Auckland, on March 4 with George Darrell's The Sunny South. J. C. Williamson's Bio-Tableau entertainment has met with great success in the North Island. A Dunedin season commences March 7, after which the show returns to the North Island to visit the towns that were missed on the journey from Auckland to Wellington.

After being in darkness from vaudeville for some eight weeks the Messrs. Fuller reopened the Auckland Opera House March 4 with a fairly strong combination of which Grossi the Marvel is the star attraction.

The Steele-Payne Musicians are at present touring the "small" of the Auckland province. William Anderson's Dramatic company did fairly well on the West Coast of the South Island, and are at present playing the "small" of the North Island. The company will play a six nights' season at the Wellington Opera House, commencing on April 3.

It is more than probable that the Knight-Jeffries Dramatic company will play a return tour of New Zealand before the end of the year.

Wirth's Circus and Menagerie did fine business in the South Island, notwithstanding that they met with more than their share of wet weather. The combination commence a Wellington season on the 9th, after which an inland tour will be undertaken.

Harry Rickards sends another vaudeville company on a tour of New Zealand shortly. The tour will commence at Auckland about April 3, with Hackenschmidt, the "Russian Lion," as the star. Hackenschmidt will, it is understood, on the termination of his engagement with Harry Rickards, visit America in search of "scalps."

Montgomery's Entertainers are playing the small towns of the North Island with fair success.

After a five months' successful tour of the North Island, Fitzgerald's Circus and Menagerie returned to Australia last Saturday.

The Taylor-Carrington Dramatic company did good business at Auckland, where they produced a series of dramas at cheap prices.

Fuller's Entertainers are meeting with splendid success in the four centres with their companies.

J. C. Williamson's Repertoire Opera company will inaugurate a tour of New Zealand at the Wellington Opera House with Patience. The company gave their initial performance at Her Majesty's Theatre, Sydney, on Dec. 17, and since then have staged five operas—namely, Patience, Pirates of Penzance, Iolanthe, Pinafore, and The Mikado, and they now have The Yeoman of the Guard in active rehearsal. The above-mentioned pieces will be the company's repertoire for the tour.

George Musgrove's English Dramatic company, headed by Nellie Stewart, commence a tour of New Zealand at Dunedin on the 18th, with Pretty Peggy. Other pieces in the company's repertoire are Camille, Old Heidelberg, Her Own Way; or, Blind Man's Bluff, and Sweet Nell of Old Drury.

The projected New Zealand tour of William Anderson's Sinbad the Sailor Pantomime company has been abandoned, owing to the inability to get suitable dates.

William Anderson is also finding some difficulty in getting good dates for his dramatic company at present in the colony. Some big "jumps" have to be made to fill in time. It is a case of procrastination. If a manager wants to successfully tour New Zealand he must book some time in advance, and not wait until his company is in the colony. It is too risky and does not pay in the long run.

ANDREW SMART.

ENGAGEMENTS.

Dodson Mitchell, by George Fawcett, for Romeo and Juliet.

Augustus Balfour, engaged for the heavens at the Southern Theatre, Columbus, O.; also for The Proud Laird at the Manhattan Theatre.

Thomas T. Shea, with Whitney's Show Girl company.

Royden Keyth, to succeed Lee Daniel in Queen of the Highway April 10.

Fred Kaye, of George Edwards' Gaiety and Daly's theatres, to appear with Edna May at Daly's Theatre in London in The Catch of the Season.

Frank Greene, by John C. Fisher, for the role of Captain Preston in San Toy, which came to Daly's Theatre last night.

Hilda Spong, Katherine Grey, Emily Wakeman, Jeannette Elberts, William Harcourt, Henry Bergman, William Laid, and C. W. Butler are the principal members of the company engaged by Walter N. Lawrence to present The Firm of Cunningham at the Madison Square Theatre on Tuesday, April 18.

Fred C. Andrews, by Dick Ferris, to manage his stock company, opening at the Grand Opera House, in San Francisco, Cal., April 23. Mr. and Mrs. Andrews left New York for the coast Saturday, April 8.

THE ACTORS' SOCIETY'S BENEFIT.

It was a most representative professional audience that packed the Criterion Theatre on the afternoon of April 14 to enjoy the volunteer programme given for the benefit of the Actors' Society fund for building their much needed permanent home. The occasion was pervaded throughout with homelike feeling and that genial glow that comes from doing a worthy thing in a worthy way. The afternoon marked an artistic and a financial success. Flowers and the programmes, which were illustrated by Mayer, Kemble, Metcalfe, Keld, and Sagerston, were sold by a charming bevy of beautiful women and added hundreds to the sum realized.

The programme, which gave far more than the money's worth, lasted from half past one to six o'clock. It began with the first act of Joseph Entangled, by Henry Arthur Jones, played by Henry Miller, and his clever company. The cast was:

Sir Joseph	Henry Miller
Hardolph	John Glendon
Harry Tavi	Ernest Lambert
Mr. Knapman	Frank Willard
Lady Veronay Mayne	Hilda Spong
Lady Joyce Fannere	Grace Heyer
Mrs. Taverer	Laura Hope Crewes
Mrs. Knapman	Margie Holloway Fisher

Digby Bell followed with his droll monologue, Experiences of an Information Clerk, and made his habitual hit. Cecilia Loftus then contributed some of her famous imitations. The audience would not let her go until she had played like Ade Rehan, Marie Dressler ("A Great Big Girl Like Me"), Fay Templeton ("Rosie"), Sarah Bernhardt, Mabel Barrison ("I Can't Do that Sum"), and Edna May ("Canoe" song).

Fay Davis and Ernest Lawford contributed that delicate pastoral which has been arranged from Anthony Hope's story, "The Philosopher in the Apple Orchard," by E. Harcourt Williams. It is dainty as a pastel and delighted a most expertly critical audience.

Frances Knight, lately of The Tenderfoot company, sang "Fly Away, Sweet Bird," but refused all demands for encores. Ralph Delmore then announced that, owing to his recent accident, Jefferson De Angelis could not appear, but he would be the only one of the artists who would be compelled to disappoint their friends.

After the intermission, when all were given a chance to see the famous ones present and talk over the numbers, they were again hungry, and the President, William Courtleigh, gave an engaging talk on the aims and accomplishments of the society, which included the following facts:

Since the society was incorporated in 1896 its growth has been steady, encouraging and normal, until it is now an association numbering nearly two thousand of the prominent and most responsible professional players of America. Last year \$6,000 was saved to members in commissions on engagements; the society charging one-fifth of a week's salary for making a season's engagement for a member. Many claims for arrears of salaries have been settled by the efforts of the society. During the year just past efforts were made to amend five hundred instances of unsatisfactory theatres, and in two hundred substantial results were achieved. Twenty members have been disciplined for play piracy, four for conduct inimical to the best interests of the society; many cases of disagreement between actors and managers are submitted to the Board of Directors for adjudication, and in the great majority of instances the verdict rendered has been accepted gracefully by both parties. In many ways the society has demonstrated its beneficial influence upon the players, the managers and the public. It has now emerged from its swaddling clothes, and will take giant strides in the near future toward securing more favorable conditions in the professional labors and lives of the members of a calling that is a factor of the highest civilization.

But the society is hampered considerably by a lack of proper headquarters. The present offices at 114 West Fortieth Street are far from adequate, being barely large enough to permit of the present clerical and administrative work. It is growing rapidly and soon must have its own home. Not having been organized with a view to profit making, its funds are expended for the benefit of its members, and the possibility of the accumulation of a reserve fund sufficient to permit of building cannot be entertained seriously. Recently it was resolved to start a fund for the erection of a home for the society. The members at once became enthusiastic and several thousand dollars were quickly collected by the sale of bricks. Thus encouraged, we determined to hold a series of benefits in the various large cities throughout the country. This is our first public benefit in New York city and the object is a worthy one, for such a building will be of incalculable value to our members. It would be recognized by managers as the headquarters of our profession. Many other helps to the actor fraternity are comprehended in the general idea—reception, writing room, a library, etc.

Evie Green then sang "The Queen of the Philippine Isles," and obliged with an encore when enthusiastically applauded, as was Katie Barry later when she sang "My Word," her recent great hit in Fantana. Nellie Bergen sang in costume and was warmly cheered. Hy Mayer delighted the admirers of his famous sketches by showing how he did it, and enlivened his time by characteristically witty conversation and his impersonation of Queen Victoria.

William Gillette contributed his fantasy, The Harrowing Predicament of Sherlock Holmes, "in about one-tenth of an act," which was reviewed when it achieved such success recently at another benefit. The cast was:

Gwendolyn Cobb	Jessie Busley
Sherlock Holmes	William Gillette
Bill	Henry McArdle
Two Valuable Assistants	Frank Andrews
	W. R. Walters

Jessie Busley was cleverly droll and effective in the part formerly played by Ethel Barrymore. Virginia Harned also showed her interest in the welfare of her fellow professionals by playing Nance Oldfield, which has been so popular with other great artists ever since it was first played. The cast was:

Mrs. Anne Oldfield	Virginia Harned
Susan Oldfield	Jane Gordon
Nathan Oldworthy	John Harned
Alexander Oldworthy	William Courtney
Robert	William Strong

Miss Harned's Nance was full blown with the dewy charm and grace of winning womanhood, and was outfitted with deft touches of the clever craftswoman, making it ebullient with high spirits and deeper feelings. John Findlay was the finished artist, and William Courtney sincere and manly as the poet.

The programme ended with the famous old A Kiss in the Dark, played by a notable cast in the costumes of 1840, when the play was first produced.

Frank Fathom	William Courtleigh
Selim Pettibone	Harry Conor
Mrs. Pettibone	Hilda Spong
Mary	Stetson Skipton
Unknown Female	Grace Heyer

It is rare that an audience has the opportunity to see such a collection of celebrated artists, and showed its delight in no stinted way. It is unnecessary to speak of the high order of interpretation by each artist who generously gave of their best in the merry way suited to the quaint old comedy.

The general stage direction was taken ably by E. Y. Backus, who was assisted by Hugh Ford. William Postance managed the stage for Sherlock Holmes and A Kiss in the Dark, while Fred Eric's hand was seen in Nance Oldfield. The great success of the afternoon is also due to the unselfish labors of the numerous committees.

The Building Fund of the Actors' Society profited \$2,379 by the benefit. The exact figures are:

Credit.	
From tickets	\$2,330.75
From programmes	170.05
From advertisers in programmes	335.00
From flowers	69.25
	\$2,905.05

Debtor.	
For printing programmes	\$225.68
For advertising	33.50
For tickets, envelopes, etc.	9.50
For carting, express, props, etc.	123.74
For postage, messengers, etc.	106.76
	\$525.68

Character soubrettes played by Louise Vallentine.

SQUEEZING THE SYNDICATE.

(Continued from page 2.)

"Did you consult your partner before you refused?"

"How do you explain the statement in your affidavit that you consulted with your partner, Mr. Klaw, and then refused? How do you reconcile that with the statement you have just made that you immediately refused Mr. Belasco's offer? You will have to figure that out for yourself," responded Erlanger.

"You told Belasco not only that you wouldn't profit at the expense of a partner, but that the proposition he made would injure Charles Frohman?" "I never admitted that Belasco could injure Mr. Frohman," exclaimed Mr. Belasco.

"You admit that you swore to that?" "I do, but I don't believe it is a fact that he could injure Mr. Frohman."

"Do you admit it is false?" "I admit it is not the exact language that should have been used."

"Is it false?" remarked Mr. Untermyer. "I won't say that."

"You admit that you got two-thirds of one-half of the profits under this Belasco contract?" "Yes."

"You said you would not profit at the expense of a partner, and that's the reason you turned Warfield down?" "Yes."

"Yet you took two-thirds of one-half of the profits from Warfield?" "Yes."

"You didn't turn any of that money to your partners in the Syndicate?" "No, sir."

"Do you see anything inconsistent in that?" "No."

"Why did you always conceal from the Court the fact that you had an interest with Brooks in this production?" "We admitted it when we came to court," said Erlanger.

"Yes, but why did you conceal it in all your affidavits?" "Because we were afraid of Belasco and his manufactured perjured testimony. There's nobody in all the history of the world that ever was known to make perjury like him."

"We'll strike that out," said Mr. Untermyer.

"But you are afraid of him?" "Yes, afraid of his violent nature and his perjury."

"And how would it have helped him if you had told the truth about your interest in the production?" "We told the truth here yesterday."

"And that was the first squeak of truth that we've had from you in this whole case, wasn't it? We never admitted our interest before, but we had no intention of deceiving the Court. We left it out because we didn't want to try our case except in court."

Another "Agreement."

It was also discovered on April 12 that in addition to the general agreement into which Frohman, Hayman, Nixon and Zimmerman and Klaw and Erlanger entered, there is a contract which the Trust compels the owners or manager of all productions booked by it to sign, which reduces the manager—Mr. Belasco, for instance—to the position of a mere errand boy for the Trust.

This contract covers every possible detail of the management of the theatres in which the play is to be produced, leaving no independence to the manager, and in the last clause it binds him as follows:

"It is finally mutually agreed, and this contract is made upon the express understanding and condition, that the party of the second part will not, except upon written consent of the first parties (the Trust), book or play the attraction hereby booked, in any other theatre or place of amusement in the United States or Canada during the theatrical season covered by this agreement, and will only play the attraction in such theatres or places of amusement as are controlled by the parties of the first part, and for a violation of this agreement the parties of the first part may cancel the time hereby booked on one day's notice to be mailed to the last known address of the said party of the second part."

The manager, no matter how important his production is, must sign this agreement or fall under the ban of the Trust and be kept out of all the first-class theatres in the United States and Canada.

When the case again came up, at two o'clock on the afternoon of April 13, it was almost impossible to get into the small court room, so great was the crowd that had gathered. The doors of the court room were kept locked until two o'clock, and when they were opened the rush that took place for seats resembled a small sized mob gathering. Quite a number of women were noticed among the crowd of actors, playwrights, and theatrical men of all sorts.

Abraham Erlanger was again put on the witness stand, and underwent a pretty severe raking over at the hands of Mr. Untermyer. Erlanger was much meeker in manner than on the day before. The interview with Belasco at the home of Erlanger, at which Mr. Belasco had testified that Erlanger had abused and cursed him, was again gone over.

"Mr. Belasco wanted you to book The Auctioneer?" asked Mr. Untermyer. "He did."

"If you didn't think an attraction was a good one would you book it?" Mr. Gruber called out. "I object."

"Here is a case," said Justice Fitzgerald, "where we have conflicting testimony; two men (Belasco and Erlanger) giving testimony that is diametrically opposite—and the court will allow these outside details in an endeavor to get at the truth, to find out which witness is telling the truth."

Erlanger answered, "I don't know."

He denied that at the interview in question he had said that he had no faith in Warfield as a star, or that he had told Belasco that if he had wanted Warfield he could have had him three years ago.

"Didn't you testify yesterday that 'I don't believe in Mr. Warfield'?"

"I might have said so," responded Erlanger.

"How is it that you say to-day that you made no such statement to Mr. Belasco?"

"I meant I didn't care to take a risk with Warfield," slowly said Mr. Erlanger.

"You say that the interview lasted but five minutes?"

"About that," Mr. Belasco testified last week that the interview lasted for one hour and a half. The examination continued:

"Did Mr. Belasco ask you to help him with Mr. Warfield?" "Yes."

"Don't you remember you said you didn't believe in Mr. Warfield?" "I might have."

"What year was it in when you say you could have made a contract with Warfield? We had a verbal understanding. I can't say just what year it was."

"Is your memory so poor?" "No."

"Did you pay him on that verbal agreement?" "We paid him to cancel the engagement. It was when he was playing in Gay New York."

"How much were you paying Warfield?" "To the best of my recollection—"

"I don't want your recollection!" exclaimed Mr. Untermyer. "It may not be worth anything."

"Well, to the best of my recollection, at first we paid \$150 to \$200 a week to Mr. Warfield, and increased it to \$200 or \$250 a week after this agreement was canceled."

"The fact is that you didn't believe in Warfield as a star?" "Yes."

"And you were not willing to book an attraction that you did not believe in and take the risk, because you are interested in the bookings?" "Oh, no."

"Didn't you say so to-day?" "Oh, no."

"Did you have any more faith in Mr. Warfield when Mr. Brooks gave you two-thirds of his one-half of the Warfield venture?" "Yes; the conditions had changed."

"And you think that Warfield could have succeeded without the aid of the Syndicate?" "I do, although it would have depended upon the skill of the managers."

Mr. Erlanger testified that Brooks was his friend of years' standing, and that he had had many joint ventures with him.

"And you would not urge him into a venture in which you did not believe?" Mr. Gruber's strenuous objection was sustained.

Mr. Erlanger said he told Mr. Belasco at this interview that the reason he did not want to go into the Warfield enterprise was because he did not want to go into a venture at the expense of a partner. Later in court he said he desired to correct the statement, as he did not put it that way. Erlanger said that he did not know whether or not Belasco had a contract with Charles Frohman for the ensuing season.

"What, then, did you mean by telling Mr. Belasco you would not make any arrangement that interfered with Mr. Frohman?" "I did not think it would be courteous to let a man walk out of one partner's office and make an arrangement with another partner's office. Mr. Frohman was interested with Mr. Belasco in Miss Bates and Mrs. Carter, and it would not be

a courteous act to take up the business of another partner."

"Then, as I understand you, although the contract with Mr. Frohman had expired, you would not have anything to do with the attraction?" "No, sir."

"Then what do you mean?" "Because here were two men who had exploited two stars and there was no need in his coming to me."

"Didn't you know that Belasco was furnishing the money for Warfield?" "I did not."

"You knew Mr. Belasco was prosperous?" "I did not."

"You thought the Syndicate had about broke him?" "Yes."

"I object!" shouted Colonel Gruber, and the Court sustained him.

"Oh, Erlanger, what Mr. Belasco was making with Frohman, his partner?" "No."

"Isn't it a provision of the Syndicate agreement that all the profits of all the ventures must be booked?"

Colonel Gruber's objection was sustained and Mr. Untermyer put the question in another way.

"Don't you know that the Syndicate gets reports of all box-office receipts of all the Syndicate theatres, including the Warfield receipts?" "Yes."

"So that the Syndicate's books you would know of all the Syndicate receipts?" "I don't bother about the receipts," responded Erlanger with a weary sort of sigh.

"But the receipts go to your firm?" "Yes."

"And Mr. Belasco could have got booking by going to your firm without any other consideration?" "Yes."

"If he was playing opposition houses could he get bookings for you?" "Oh, yes, under certain conditions."

"What conditions?" "That we knew he was playing in opposition houses."

"Do you know that in 1900 Mr. Belasco was playing in opposition houses?" "I don't."

"You don't book for any one except for the Syndicate theatres?" "Yes."

"I want you to name any opposition theatre for which you book, not controlled by the Syndicate."

"The Lyric Theatre of New York, the Garrick Theatre of Chicago, The Majestic Theatre of Boston, and many others."

"Strike out 'Many others,'" ruled the Court.

"You told us you had joint arrangements with the Shuberts, who run the Lyric?" "Yes."

"Therefore the Lyric is controlled by the Syndicate?" "No, sir!" exclaimed Mr. Erlanger. "We have certain arrangements with the Shuberts and do certain things for them without compensation."

"Oh, ah!" exclaimed Mr. Untermyer, "but you control the Lyric? Stair and Havlin controlled the Majestic in Boston?" "Yes."

"But you told us yesterday that you had an arrangement with Stair and Havlin?" "No."

"But you told us that Stair and Havlin played second-class attractions, and you first-class attractions, and that if they kept out of your field you would keep out of their field?" "I may have said so. I don't remember," responded Erlanger.

"You have said that the Lyric, under the Shuberts, is an independent house. Have you told all the independent theatres in the United States that you book for?" "No. The Boston and the Tremont theatres in Boston. We book them and we play attractions there."

"Didn't you charge Hackett 5 per cent. of his gross receipts for booking him in The Crisis?" "Yes; but I don't think it was in The Crisis."

"You made Fisher and Ryley pay 25 per cent. for booking Florida?" "No, sir. They never paid us one cent."

"Didn't you get \$7,500 from Hackett?" "Well, we were his practical managers."

"Didn't you get 25 per cent. of the gross receipts from the Shuberts for booking the Herald Square, where they managed?" "I won't say 25 per cent. of the gross receipts, but we got 25 per cent. or more of the profits," responded Mr. Erlanger.

Erlanger said that he personally booked Warfield in The Auctioneer. "How much was your interest in The Auctioneer?" "Small. It would not buy chewing gum."

"Don't you know it was \$20,000, and yours was \$10,000?" "Well, that will buy a lot of chewing gum. Mr. Hackett was his own manager, engaged his own company, selected his own printing and took in his own money; what did you do for the 5 per cent. you got?"

"Well, we had our manager with him."

"Who paid the manager?" "Mr. Hackett."

"And this business of making routes in your office worth hundreds of thousands of dollars?" "I don't think it is that much."

"And for getting Mr. Brooks in the Warfield enterprise Mr. Belasco gained nothing in the way of booking?" "No."

"Mr. Belasco said that you swore at him and grossly insulted him." "He lied," replied Mr. Erlanger.

In concluding his cross-examination Mr. Erlanger said that his first booked the route for Hackett and he attended to his business, for which they charged 5 per cent., and that while Hackett was his own manager, engaged his own company, purchased his own printing and scenery and took in his own money, the firm still charged him 5 per cent.

"What did you do for him for the five per cent.?" asked Mr. Untermyer.

"Well, we had our own manager with him."

"Who paid the manager?"

"Mr. Hackett." This concluded the examination, and the court adjourned.

Klaw and Erlanger's Auditor.

Myer W. Livingston, auditor and treasurer for Klaw and Erlanger, was the first witness for the defendant firm when the case was resumed on the morning of April 13. He was examined by Mr. Gruber, and admitted that he had seen Mr. Rodder and Mr. Brooks in Mr. Brooks' office on Jan. 19, 1902, and that there was some conversation concerning Warfield. Mr. Gruber offered in evidence copies of certain statements of the Warfield accounts which Livingston testified that he had personally mailed to Mr. Belasco's representative in 1902 and 1903.

Cross-examined by Mr. Untermyer in regard to those alleged statements, Mr. Livingston said that among the statements he had a distinct recollection of having mailed himself one of the originals dated Nov. 1, 1902, because he had first showed it to Mr. Brooks. He said that he saw the copies of the statements for the first time only about eight weeks ago, when the bookkeeper showed them to him and that they were made out only a few weeks ago.

"These papers have only been made out a few weeks?" inquired Mr. Untermyer. "Yes."

"And you didn't compare them with the copies of the originals?" "No."

The letter-press book was offered in evidence, and on one page, page 33, the witness could not find the name of Joseph Brooks, but on the paper which purported to be a duplicate copy were written the words, "50 per cent. to Joseph Brooks."

Mr. Livingston admitted that those words were not on the original copy in the copy-press books, and said that he had never compared those statements with the originals. Mr. Untermyer objected to the papers. He said that the one that contained the words "50 per cent. to Joseph Brooks" did not contain the same names and figures as appeared in the copy-press books. The Court ruled out the eight statements which Mr. Untermyer made Livingston admit were prepared a few weeks ago.

"When you got those original statements from the bookkeeper, what did you do with them?" asked Justice Fitzgerald of Livingston. "I made an examination of them and compared them with the letter-press copies," replied the witness, thus contradicting his former testimony. Mr. Untermyer again cross-examined Livingston. "So that the total balance to Brooks' credit in July, 1901, on the books of Klaw and Erlanger was \$29,900?"

"Yes," said Livingston. "I would like to see the entries in that book," said Mr. Untermyer. To this Mr. Gruber objected strenuously and vociferously. Finally he told Mr. Livingston to let Mr. Untermyer see the entry referring to the Warfield account and cover up everything else.

"We are entitled to examine this book to show what the Warfield account was. Suppose I can show that Brooks never had a dollar to his credit in this Warfield matter. Suppose the books show that Brooks was a mere employee. I am here to see if I cannot confront those people (Klaw and Erlanger) with their own written evidence declarative against interest," urged Mr. Untermyer.

"Suppose I can show by these books that Brooks was a mere dummy; would it have no bearing in this case?"

"Suppose," suggested Colonel Gruber, "that we consent to let Mr. Untermyer see the Warfield account and question the witness about it?"

"I am not bound to take this witness's version of this account. We have had one experience this morning that must have impressed your

Honor. I want to examine these books fully to see what entries there are relating to this Warfield account and bearing on it."

"I sustain the objection," ruled the Court.

Mr. Untermyer stepped forward and looked at one particular item of account.

"Perhaps I can concede what you want," suggested Colonel Gruber.

"I will prove what you won't concede," retorted Mr. Untermyer.

"Will you concede that in February, March, April and May, in 1902, there were credits of payment from Mr. Belasco made to Klaw and Erlanger and not to Brooks?"

Mr. Gruber would not make this concession.

"Was there any credit of any kind during the month of February of any part of that \$5,907 (paid by Belasco) credited to Brooks?"

"No," responded Livingston, who said the \$5,907 was credited on the books to people for Klaw and Erlanger from The Auctioneer. Livingston admitted that the books showed that other payments by Belasco to Klaw and Erlanger for the profits from the Warfield venture, for the months of March, April and May, 1902, were credited on the books to Klaw and Erlanger, in all some \$13,000 for these three months.

"If your Honor will give me the opportunity, I will show up the most extraordinary set of books your Honor has ever seen," exclaimed Mr. Untermyer.

Mr. Gruber exclaimed very angrily: "I challenge the gentleman to make good to the extent of two counts. It's an unjust aspersion on my clients."

Mr. Untermyer called attention to the fact that only one page of the ledger of Klaw and Erlanger showed four accounts; that page, 513, was the only one in the book that was ruled for more than three accounts. The page contained entries about the Warfield account.

"Have you any paid checks showing that you paid money to Brooks?"

"No," responded Mr. Livingston.

"Your books show a credit to Mr. Brooks of \$3,800. Have you anything to show that he got a check for that amount?" "No," answered Livingston.

Mr. Livingston testified that he had no books showing what moneys were received for the various theatres by the Syndicate, and also that Klaw and Erlanger had a one-third interest in the Syndicate. He said that the Syndicate moneys were only divided at the end of the year, and that the Syndicate books showed that Klaw and Erlanger did not get an itemized statement. He said that he had not produced all the books showing the account of Klaw and Erlanger with Brooks in regard to The Auctioneer, and that he had no checks paid to Brooks on account of The Auctioneer.

Mr. Untermyer showed by Klaw and Erlanger's books that they received \$4,400 within four months as two-thirds share of one-half of the profits of The Auctioneer, and yet had credited Brooks with but \$3,800. Mr. Erlanger testified on April 14 that Klaw and Erlanger made no charge for bookings. Mr. Untermyer called upon Livingston to explain why Brooks had been credited with but \$3,800 and Livingston explained the discrepancy by saying that \$50 a week was deducted for office expenses.

Asked why Mr. Brooks was not credited with the checks as they came in, Livingston replied that it was because Brooks had a credit at the end of the year.

Colonel Gruber then recalled Abraham Lincoln Erlanger to the stand for the avowed purpose of giving Mr. Erlanger opportunity to correct certain of his testimony in regard to his alleged verbal contract to star David Warfield. Mr. Erlanger identified a letter which he said he wrote to Warfield on Nov. 16, 1896, saying that Warfield annoyed them too much, and mentioned a three-page letter from Warfield complaining about a dressing-room, and in which letter Klaw and Erlanger said they did not like to put up with the petty complaints of a prima donna, and said they did not feel like spending \$30,000 or more for starring an actor who complained of a dressing-room.

Mr. Warfield, who was present, merely smiled at this letter.

"Where is that letter you say you received from Mr. Warfield?"

"I think it is destroyed."

"Don't you know that is reckless swearing?" demanded Mr. Untermyer.

"I don't, and you know it!" shouted Mr. Erlanger.

"Did you write to Mr. Warfield in 1900 that even if he was the greatest star that ever lived you would sever relations with him if he gave you the slightest annoyance?"

"He was a dangerous proposition and a bad risk."

"You notice he is not very dangerous to Mr. Belasco."

"I do not know anything about his relations to Mr. Belasco."

"Don't you know that he has resisted every temptation on your part to get him away from Mr. Belasco?"

Erlanger replied angrily, "I know that is an absolute falsehood."

The trial was continued to Monday, April 17.

Marc Klaw Recalled.

When the trial was resumed on April 17 (yesterday) Marc Klaw, one of the defendants, was recalled. He said he had been in the theatrical business since 1881 or 1882. He met Mr. Brooks at a farewell dinner given to Mr. Brooks by Mr. Harris before he sailed for Europe; he thought it was in January, 1902. Said he did not tell Mr. Belasco to "keep it quiet about Klaw and Erlanger being his partners, as they could make more money—a barrel of money—that way, and it would not do for the other side to know."

"Did you at any time or place tell Mr. Belasco that you were his partner in the Warfield deal?"

"No, sir."

He said he had since 1901 advised in the general conduct of the business of Klaw and Erlanger, looked after the advertising, etc.

He was cross-examined by Mr. Untermyer, who asked him if he remembered the conversation with Mr. Belasco at the dinner mentioned. Klaw said he could not remember the conversation. They probably talked about Warfield and The Auctioneer, but he could not say.

Asked if he told Renold Wolf on Nov. 24, 1903, in an interview for the Morning Telegraph, that "now we've got him and he knows we've got him," referring to Mr. Belasco. Klaw said he could not tell whether he said it or not. Mr. Untermyer offered Mr. Klaw the printed interview, which he read, but Klaw still could not determine whether he made the statement or not.

Mr. Untermyer wanted to see the check for \$35 paid on Jan. 22, 1902, by Klaw and Erlanger, as they say, to Mitchell Erlanger for drawing the contract, but which Mr. Erlanger testified that Mr. Brooks had paid. Mr. Untermyer said he proposed to show through their bank accounts that all business was done with Klaw and Erlanger, and would produce the checks to show it. He asked Klaw how many bank accounts they had at that time. Klaw said they had several.

"Have you your checks here?" "Not all of them."

"Have you a check for \$35 drawn to the order of Mitchell L. Erlanger (the present sheriff)?" "I don't know. I will look for it."

"Where is Mr. Livingston, the auditor of Klaw and Erlanger?" inquired Mr. Untermyer. "He is out of town."

"Ah! Ah!" exclaimed Mr. Untermyer. "He was here on Friday, now he is out of town. Mr. Gruber has said all the checks are here. I cannot find all of them."

"I will make good my promise," retorted Colonel Gruber.

Abraham Lincoln Erlanger testified that the \$35 check was paid by Brooks to Sheriff Erlanger for drawing up a partnership agreement.

Mr. Gruber objected to counsel questioning Mr. Klaw about this \$35 check that went to the brother of the defendant Erlanger.

"We have present all the stubs showing checks to Brooks, but we haven't this \$35 check," said Mr. Gruber.

"We have had subpoenas to produce disobeyed time and time again," shouted Mr. Untermyer.

"We will produce this \$35 check if we can get it," retorted Gruber.

"We have had promise after promise," ex-

claimed Mr. Untermyer, "but we don't get what we want."

Mr. Gruber said they had brought all checks ordered by subpoena as paid to Joseph Brooks, and if any more were wanted he would have to send for them. Mr. Untermyer then read the subpoena, which was sweeping in its catalogue of what Mr. Gruber was called upon to produce.

Mr. Untermyer said to make sure that all books, etc., should be brought into court he had written a letter on April 15 to Mr. Gruber directing him to bring them. He wanted to read the letter, but Mr. Gruber objected violently. Mr. Untermyer said they had seen nothing but the ledger and no other books had been produced. The letter of notice was submitted to Justice Fitzgerald for his perusal, with the request that it might be admitted to record. The judge sustained the objection to the letter being read in court. Mr. Untermyer wanted to offer the letter in evidence, but Mr. Gruber objected.

Mr. Untermyer demanded the production of the check for \$35, and Mr. Gruber said they would find it if possible and produce it. Mr. Untermyer said he wanted the journal to which the entry in the ledger referred, and Mr. Gruber said the journal was lost and could not be found.

Klaw said he did not know if the journal was lost or if the \$35 was paid by check or money.

Asked if the production of The Auctioneer did not result in profit for the firm of Klaw and Erlanger, he admitted that they made some money from it and also from the theatres in which it was produced.

Mr. Untermyer produced an affidavit made in which Klaw had said that the firm of Klaw and Erlanger was never the partner of Belasco in The Auctioneer or of any one else, and never had any interest in the profits of the production. Asked if he would swear to that now, Klaw replied that he would, for they had no profits from The Auctioneer except through the interest of Mr. Brooks.

Asked if he had any explanation to make of his statement as above in the affidavit, Mr. Klaw replied that he had not, and would stand by the statement. He said there was another portion of the affidavit which he would like to explain, but Mr. Untermyer objected vigorously and the Court sustained his objections.

Other Witnesses.

Lee Arthur testified that he had statements of the royalties due from The Auctioneer sent him by Mr. Livingston, but that he had destroyed them. He was with the play for the first two weeks on the road. Asked by Mr. Gruber if he had any conversation with Mr. Roeder in New Haven about the payment to him of \$1,000 in payment for staging the play, Mr. Untermyer objected, and the objection was sustained. The defense here rested their case.

Herman F. Aarons, bookkeeper for Klaw and Erlanger, was examined by Mr. Untermyer. Asked how many departments he had in the office, he said they had a number of departments and seven men in the office. Said they had a safe in the inner office, where the books were deposited every night. He said he had looked for all the books of the firm from 1901 to 1904. He said he made the trial balances, but Mr. Livingston had full charge of the check books and entries.

Asked where the entries came from in the journal, he said from information from Mr. Livingston, or he posted the entries direct from the cash book and ledger. He looked at the entry in the ledger on Jan. 22, 1902, for the check for \$35 to Mitchell Erlanger for drawing the contract, and said it meant that Klaw and Erlanger paid \$35 for drawing the contract. Mr. Untermyer called for the check and the bill rendered. Mr. Gruber admitted that these were both made, which satisfied Mr. Untermyer. In relation to the \$50 per week for office expenses, Mr. Aarons said he had hunted for the journals and could only find the present one. The Court asked Mr. Gruber where the journals are, and Mr. Gruber replied that they did not have them. The present journal, beginning in 1903, was searched for, but no journals were found, and Mr. Gruber said the last journal had been in Court on Friday. Mr. Aarons reiterated that he did not know where the journals were. Asked when he began charging extra office services at \$50 a week for thirty-five weeks, he said at close of season. He said he made those entries from information only, verbal or written, but he could not remember who gave him the information, and the thirty-five weeks were not charged up until the end of the season.

Asked if the book account was not the account of Klaw and Erlanger with the David Warfield company, he said it was the "Warfield account," but he did not know with whom.

asked if she had spoken about the testimony she expected to give before taking the stand. She replied: "Yes, I think I have spoken to almost everybody about it, for it has been on my mind." She had talked to Mr. Belasco and Mr. Vidaver about it. "Did you say anything to Mr. Vidaver about what you would testify to-day?" "Of course I did," replied Mrs. Carter. Asked to tell what she had said to Mr. Vidaver that she was going to testify, Mrs. Carter repeated the story of the interview, and also said that she had told how "Klaw and Erlanger had given us our route like a pendulum, sending us from one end of the globe to another, because they wanted to get all the money they could out of Mr. Belasco, for the reason that they were more afraid of him with money than without."

Did Mr. Belasco ever tell you that Klaw and Erlanger were afraid of him? "He did not." "What Mr. Belasco has told you about them does not color the truth of your statements?" "The truth cannot be colored, it speaks for itself. It is facts," replied Mrs. Carter, decisively. Mrs. Carter said she had never acted for any one but Mr. Belasco, for whom she had nothing but the most friendly feelings and to whom she was thankful and grateful. She said she had never met Klaw and Erlanger, but from the people whom she had met who were connected with them she judged them to be "most disagreeable people to deal with." She told of how she and her company had been literally put out of the theatre controlled by the Syndicate in the West, and cited the experience of Mr. Belasco and herself in being unable to secure a theatre in Washington. Her testimony closed the morning session.

Former Judge A. J. Dittenhoefer, of counsel for Mr. Belasco, was present for a short time. He recently underwent a serious surgical operation and it was his first appearance in the Supreme Court since last November. Mr. Dittenhoefer won the \$16,000 verdict for Mr. Belasco in his suit against Mr. Fairbank, of Chicago, to recover compensation for training Mrs. Leslie Carter and making a star actress out of her.

It developed in the course of the morning's testimony that Myer W. Livingston, secretary and treasurer for Klaw and Erlanger, had been taken suddenly ill and had left the city.

Mr. Belasco and Mr. Roeder Recalled.
David Belasco was the first witness called in rebuttal during the afternoon, and denied several statements which had been made as to the extent of his acquaintance with Joseph Brooks, B. F. Roeder, business manager for Belasco, was next recalled and questioned again as to the various financial statements received during the time of the Warfield production. On cross examination by Mr. Gruber, he said Belasco company paid cash for almost everything, but in the general business perhaps got three statements per day during nine months of the year. He certainly could not be sure of the contents of all statements received during 1901-02. Mr. Belasco was recalled and said he personally never received any statements. The counsel on both sides announced that all the testimony was in with the exception of that of Mr. Walker, confidential man for Al. Hayman, who had not been subpoenaed. Mr. Gruber said that if the court was not satisfied from the testimony offered as to who was Mr. Belasco's partner he would like to have a time appointed for an oral summing up of the case. Mr. Gruber, on the other side, declared that an oral argument was unnecessary, and wished a time appointed for the submission of briefs. After some discussion the Court decided to give each side "one hour of sixty minutes each" to argue the case. The examination of Mr. Walker will precede the final arguments in the now famous case, which will be heard at 2 p.m. on Thursday, April 20.

AT THE LEAGUE.

Drama Day at the Professional Woman's League yesterday afternoon crowded the little theatre with guests and League members. A pleasing programme was arranged by Blanche Friderici. The opening number, a harp solo by Vincent Fanelli, Jr., was played with delicacy of tone and skill. A monologue, "At the Masquerade," was given by Blanche Friderici in a graceful, amusing style. Miss Friderici was also heard in "Nance Olden Triumph," adapted from Miriam Michelson's "In the Bishop's Carriage." This was exquisitely done, as were also imitations of Robert Edson, Blanche Bates, and George Arliss. Nina Edmund Leavitt appeared as a banjo soloist, and also sang a group of songs, such as "Watermelon Vine," "Come Along, Slippers," and "The Darky's Jubilee," catching the humor, dialect and darky swing in a manner that called forth encore after encore. The prayer from Rensel was sung by Katherine Nonck-Fluke with fine interpretation, purity of voice quality, and pleasing style. A violin solo, "Zigeunerweisen," by Sarasate, was played by Michael Banner with skillful bowing, sympathy, and artistic finish. The afternoon was a great success for Blanche Friderici. The audience then adjourned to the reception room, where they were greeted by Mrs. Arden and were served dainty refreshments.

NEW THEATRES AND IMPROVEMENTS.

The Broadway Theatre, Fort Wayne, Ind., which was damaged by fire a few months ago, has been repaired and redecorated with finer effect than before by its owner, M. E. Rice. The date for reopening has been fixed for Thursday, April 13 with Walter E. Perkins in Who Goes There?

St. Joseph, Mo., is to have a new Summer theatre, to be ready for business by May 30, which when complete and fully equipped will entail an expenditure of about \$50,000. The site, which is already under lease by H. Walter Van Dyke, manager of the Lyric Theatre in St. Joseph, consists of a block of ground at Twelfth street and Frederick avenue, extending to Eleventh street and south to Farabee. A guarantee of capital to float the enterprise has practically been secured. Two separate buildings are proposed, and on the Frederick avenue side there will be a frontage of 335 feet. There will be a separate building or wall-surrounded arena, to be known as the Diana. In this structure will be presented the Battle of Liaoyang, the Battle of Mukden and other attractions. Between the two buildings will be constructed a huge palm garden. The seating scheme of the theatre will graduate from the roof of the structure to the floor. From the theatre and the Diana and garden fully fifty exits will be provided, located not more than fifteen feet apart. According to present plans the building will be adapted only to Summer use. Another theatre is also to be built in St. Joseph by the proprietors of the Woodward-Burgess stock company, the house to be opened next Fall.

St. Louis is to have next season a new theatre on the southwest corner of Grand avenue and Morgan street, to be owned and managed by James P. Hannerty, at present associated with P. Short in the direction of the Century Theatre. The cost of the theatre will be about \$100,000, and it will be open and ready for business at or about the middle of September.

Swainsboro, Ga., has a new theatre. The Guards Armory has been this week converted into a hall with stage and dressing-rooms. New scenery and chairs will be put in soon. The house has been wired and is lighted by electricity, and other equipment and accessories put in such as are necessary for a small playhouse. The new house is under the management of Hon. George H. Bell, and will be known as Bell's Opera House.

Swisher's Theatre, Morgantown, W. Va., a new and modern house, will be opened next October with Scott N. Swisher as manager.

Sidney H. Wels, of the Grand Opera House, San Antonio, Texas, has completed arrangements to build a Summer theatre, to be known as Electric Park. The theatre will have a seating capacity of 2,000 and will cost \$10,000. The season will open May 14.

Within two weeks work will commence on the new theatre at Camden, N. J., to be erected by public subscription. The theatre will be located on Walnut Street, near Broadway. The seating capacity, including orchestra, balcony and gallery, will be two thousand. A feature will be a roof-garden, which will be used for Summer productions. The exterior will be of gray brick and Indiana limestone. It will cost \$70,000, and will be opened to the public next September.

Camden, N. J., is to have a new \$70,000 theatre. The theatre will be at Broadway, Newton Avenue and Walnut Street. The dimensions of the building will be 166 by 140 feet, with a stage space of 36 by 84 feet, and a proscenium opening of 34 feet. Thomas Stephens is the architect. The house will be conducted by the M. W. Taylor Amusement Company.

Owensboro, Ky., has a new \$50,000 theatre on the ground floor, with Pedley and Burch as managers.

GOSSIP.

Marie Tempest arrived in New York April 15, on the *Lucania*, with seventeen other players of the Freedom of Suzanne company.

Victor Herbert led the orchestra last week at the *Lucania* Theatre, as the regular leader, Max Hirschfeld, was undergoing treatment for some eye trouble.

Manager Dave A. Wels, of the Yorkville Theatre, has been seriously ill at his residence in Brooklyn, but at present his condition is much improved.

A revival of Pinafore, under the direction of Kilfoil and Hanner, for a Spring tour will open at Asbury Park, N. J., on Easter Monday. Wallace Sackett, who closed his season last week as business manager for Marie Walwright, has been engaged to go in advance.

Who Goes There closed in Newark, O., on Saturday night last. It will open next season in New York with Walter Perkins and a specially selected company.

Rhodotta Ferner, formerly of the Frank Daniels, Neil-Moroso and New York Theatre stock companies, has sailed for Honolulu to become, next Thursday, when the steamer reaches port, say members of her family in San Francisco and Los Angeles, the bride of United States Circuit Judge William Seabrooke Edings.

George S. Starling is booking a Spring tour of My Friend the Enemy, a comedy in three acts, by the late John Fowler. Sam Edwards is to play Ralph Moneybags and Lila Blow the part of Belle Clifton. Joseph Crowell, Edith Perchet, Violet Sterling, Harry Sedley, John McKee, Emile Le Croix, Edward E. Berlinger, Franklin George, Samuel Flemming and Gay Stewart also have prominent parts.

James W. Evans, business manager for Walker Whiteside, arrived in town yesterday. Mr. Whiteside has closed his season, the last five weeks of his tour having been devoted to revivals of Shakespearean plays at Cleveland, Ohio. His season has been highly successful. Mr. Evans says, his one regret being the death of his old associate and manager, Edward J. Snyder. Mr. Whiteside has not yet determined his next season's plans, though several important propositions are pending.

AMONG THE DRAMATISTS.

Paul M. Potter sailed April 15 on the *New York*.

Arthur L. Fanshawe has completed a version of Tracy, the Outlaw King, and is at work on The Minister's Secret, a four-act pastoral play; also the melodramas Saved from Sin, Tracked Through Snow, Forsaken at the Altar, and Greatest Detective on Earth.

Oscar Dane will produce his new version of Dr. Jekyll and Mr. Hyde at the Orpheum Theatre in St. Joe, the week of April 23. This is the third new version of an old play from Mr. Dane this season. In this version of Dr. Jekyll and Mr. Hyde the love story becomes the important feature. It concludes with an allegorical vision of the planet Venus, where Dr. Jekyll and his sweetheart meet in the spirit world.

George W. Sammis will produce at the Hollis Street Theatre, Boston, in May, a dramatization of Dwight Tilton's novel, "On Satan's Mount." The dramatization was made by Ira B. Goodrich, of Boston.

Louis Eagan has written a new play which he calls When Love Is Young. Mr. Eagan will sail for London April 19 with William Collier's company, and on his return to New York arrangements will be completed for an early production of his play.

ENGAGEMENTS.

Through Wales Winter, for Walton Pyre in The Fool and His Money; Vilma Gerschlager, Blane Glick, Allen Davenport, and Nellie Grant; for Walter Edwards' Stock company, Agnes Everett; for the Ebin Holden company, William McKee and J. F. Bradley; for Casto Stock company in Lowell, Mass., Laura Wall, Margaret Sawyer, Frederick Burr, and William Weston; for Edwin Mordant Stock company, Alma Peltier; for Who Goes There, Edith Bell; for the Knoxville Stock company, Marion Sherwood and J. J. Elwyn; for David Harum, George Turner; for James Murray in The Mummy and the Humming Bird, Jane Wheatley; for the Robert Edison company, Lucille Standford; for The Volunteer Organist company, James Slevin; for William A. Brady's The Pit, Frank Dekum; for Charles Frohman next season, Paul A. Thorn; for Mary Manning company, Mary Albee and Christine Dyer; for Theodore Spanton's A Wife's Mistake company, Ruth Hayes; for the William Bannell company, Elisabeth Goodall, Nellie Malcolm, Samuel Hines, and Isabel Egmont Hines.

M. Alsop, for the Blanche Walsh company. Engagements made through the Matt Grant Agency week of April 22: Bertie Birch, Maria Heller, and Florence Lester, for the Miss Bob White company; Joe Kapfer, for Friend of the Family company; Ruth Halbert, Nettie Deglow, Harry Short, Kitty Mitchell, and B. R. Neill, for William A. Brady's All Around Chicago company; Forrest Huff and Elfreda Buzing, for B. C. Whitney's Isle of Spice company; Hattie Arnold, for Broadhurst and Currie; Viola Edgar, Sylvia Carroll, and Nellie Curran, for B. C. Whitney's Eastern Isle of Spice company; Ethel Houston D'Fre, Selma La Salle, Lillian Lloyd, Mabel Campbell, Miss Ren Yaupe, Albert Boller, and A. L. Goetz, for When Johnny Comes Marching Home company; Emma Calvert, Miss Bohman, and Miss Macdonald, for Edgar Bixley company; Atalie Bell, Bertha Dorel, Frederick Knights, George Benzel, and Edward Murren, for Summer Opera company at Milwaukee.

Made by the Engagement Department of the Actors' Society: Mollie Revel, Joseph Allen, Charles Rowan, Lucille Spence, Sydney Mansfield, Clayton Legge, George C. Pearce, John Cumberland, Olive Skinner, Frederick Sutton, Harry Spang, and Florence Reed, with the Shea and Burke Stock company, in Worcester, Mass.; Edmund Mulvey, Kate Campbell, Miss George Sprue, with Ralph Stuart, May E. Abbey and Olive West, with Hathaway Theatre, in New Bedford, Mass.; August Balfour, with The Proud Laird; Carrie Lee Stoyke, with Frenzied Finance; William Lamp and Harry G. Hickey, with W. N. Lawrence, W. H. Sadler, with Elita Proctor Otis; Rose Elizabeth Tapley, with Chaucery Oleott; Margaret Fitzpatrick, with Mary Manning; Robert Milton, William Courtleigh, Charles N. Kinsley, Ruth Holt, William T. Shea, and R. V. Ferguson, with Imperial Theatre, Providence, R. I.; John W. Cope and Russell Bassett, with Waghehans and Kemper; Lillian O'Neill, in vaudeville, with Eddie Fox; Lauren Rees, with Frank Keenan.

Robert Irving, with The Power of the Cross for the Spring and Summer seasons.

Margaret Nelson, Baby Myrtle, Mrs. Morse, and Lyman Tucker, for A Girl of the Streets company, at Rochester, April 17.

MATTERS OF FACT.

A guarantee or percentage will be given to a high grade attraction to play May 19 at the International Theatre, Niagara Falls, N. Y. Harris Lumber is the manager of this house.

The Fenberg Stock company, under the management of George M. Fenberg, broke three records at the Cumings Theatre, in Buffalo, N. Y., during the week of March 22, opening to the biggest Monday's business in the history of the house for a repertoire company, and in addition broke the Friday and Saturday night records of the house, which they previously held. Although the company had one bad day, they came within a few dollars of doing the biggest repertoire business ever done in that theatre.

The Irish tenants, James Casey and Maggie Le

First time in America, the young English Tragedienne

MILLIE BLANCHARD

supported by GILBERT MARCOTTE and a special selected Co. in the great sensational dramatic sketch

"ZELDA"

Special Scenery, Magnificent Costumes, Electrical Effects

Clair, closed their season with Joe Welch in Cohen's Luck last Saturday night and are now at their home, 2241 First Street, Jersey City. They are open to offers.

The Auditorium at York, Neb., will be sold at Sheriff's sale in a few weeks. It cost about \$20,000, has been appraised at \$15,000, and under the law must sell for at least \$10,000.

A person with \$2,500 can secure controlling interest in a well-known attraction by communicating with "L. H.," 258 West Thirty-fourth Street.

A sketch written for a well-known woman in vaudeville who has since changed her plans is now offered on royalty by the author, "A. Z.," care this office.

A street fair and carnival under the auspices of the City Guards Band was held at San Diego, Cal., March 27-April 2.

The Jersey City Storage is convenient to all railroads coming into Jersey City, N. J., and attractions intending to put up their scenery for the Summer can save themselves the cartage bill to New York by communicating with the above company, at 585 Montgomery Street, Jersey City, N. J.

Manager L. J. Fisk has open time for the balance of the season at the Lycoming Opera House, Williamsport, Pa.

A manager who has traveled the entire breadth of the country and successfully directed the tour of well known attractions will undertake the booking of a few companies during the Summer months. He should be addressed "Willis," care this office.

Selwyn and Company are offering repertoire managers a number of high-grade plays, with a full line of pictorial printings that have never been seen in repertoire before.

A Summer stock company will hold forth at Houston, Tex., commencing May 14. A season of sixteen weeks is promised. Quick studies are requested to communicate with Herbert Brenon, Grand Opera House, New Orleans, La.

Charles A. McGrath, playing leads, is open for Summer stock, and may be addressed care Actors' Society.

Charles Balsar received praise from all the Chicago critics recently on his performances of John the Baptist and Pontius Pilate. For the Spring and Summer he has accepted an engagement with the Hathaway Stock at New Bedford, Mass.

Frances Aymar Mathews' charming plays, Pretty Peggy and My Lady Patsy goes to Town, as well as Joan of Arc, produced by Fanny Davenport, are now offered to stock managers for the first time, by Selwyn & Company, 1441 Broadway, her exclusive agents.

Ned Wayburn's Minstrel Misses and Ned Wayburn's Jockey Club, two acts, the province of vaudeville, and can be suitably interpolated in a musical comedy, can be bought outright or rented on royalty of the creator, Ned Wayburn, Colonial Theatre, Boston, Mass.

The Columbus Piano Company, of Columbus, O., are the makers of the "Columbus" baby grand pianos, adapted to the uses of vaudevillians, traveling orchestras and tent shows. The pianos are of light weight and readily portable. These instruments are sold direct from the factory at less than \$100. Particulars can be secured by addressing Box 168, Columbus, O.

During the month of May a number of desirable roles can be had at Jackson, Mich., where H. J. Porter manages the theatre.

A flat fully furnished is offered for rent at 231 West Forty-third Street, first floor.

The Skinner Opera House Block at Little Falls, N. Y., is for sale. The block, besides the theatre, includes a number of stores and offices and rooms. Satisfactory terms are assured immediate purchaser.

THE ELKS.

At the annual election of Mason City Lodge, No. 375, the following were elected to office: R. D. Williams, Exalted Ruler; W. G. C. Bagley, Exalted Leading Knight; G. W. Griffith, Exalted Loyal Knight; George Cahoon, Exalted Lecturing Knight; J. C. Church, Tiler; H. F. Lee, Esquire; William McMorro, Inner Guard; A. J. Williams, Delegate, and W. E. Randall, Trustee.

At meeting of Capital City Lodge, No. 310, B. P. O. E., Boise City, Idaho, the following officers were elected for the coming year: Exalted Ruler, Charles Myers; Exalted Leading Knight, E. E. Garrett; Exalted Loyal Knight, Jess B. Hawley; Exalted Lecturing Knight, W. S. Walker; Secretary, Harry S. Worthman; Treasurer, H. N. Coffin; Trustee, J. J. Blake; Tiler, James H. Twoogood; Grand Representative, J. J. Blake; Alternate, James H. Hawley.

At the meeting of the Albany, N. Y., Lodge of Elks, No. 49, April 5, the name of the late Harry Morris, a charter member of the lodge, was added to the memorial tablet in the lodge building and dedicated in a most impressive form by Exalted Ruler E. P. Hanlon and other officers. The following officers were installed for the ensuing year: Exalted Ruler, John A. Howe, Jr.; Leading Knight, Joseph Gilbert; Loyal Knight, James A. Burns; Lecturing Knight, Dr. A. B. Hecker; Secretary, James E. Ahearn; Treasurer, Edward Hyman; Tiler, James A. Shattuck; Trustees, Dr. E. P. Galloway, P. J. Ryan, O. J. Malone.

At last meeting of Meadowside Lodge, No. 219, the annual election of officers was held and resulted as follows: Exalted Ruler, W. E. Porter; Exalted Leading Knight, Joseph Mendel; Exalted Loyal Knight, O. Clare Kent; Exalted Lecturing Knight, Elmer Peltier; Secretary, Charles Johnson; Treasurer, F. C. Baker; Tiler, Charles Barackman; Trustee, F. V. Everett.

At the last meeting of Newport News Lodge, No. 315, B. P. O. Elks, the following were elected officers for the ensuing term: A. C. Peachy, Exalted Ruler; C. Cunningham, Exalted Leading Knight; J. H. Harvey, Exalted Loyal Knight; John Morton, Exalted Lecturing Knight; J. D. Bohken, Secretary; F. C. Lenz, Treasurer, and A. V. Dillion, Tiler. The lodge will occupy its new home on or about July 1.

Dowagiac Lodge, B. P. O. E., No. 880, installed the new officers 5 as follows: Exalted Ruler, W. M. Bryan; Exalted Leading Knight, Edward M. Lindley; Exalted Loyal Knight, W. Sawyer; Secretary, T. G. Rix; Treasurer, F. W. Lyle; Trustees, W. T. Hoyt, Al. Larkin, and L. O. Becroft. Exalted Lecturing Knight, R. Burd.

Dixon Lodge, 779, B. P. O. E., have moved into their new headquarters. At a recent election the following officers were elected: L. O. Rosebrook, Exalted Ruler; F. K. Tribou, Exalted Leading Knight; John W. Null, Exalted Loyal Knight; John Edwards, Exalted Lecturing Knight; William B. McMahon, Secretary; George C. Dixon, Treasurer.

District Deputy M. J. Severance, acting as Grand Exalted Ruler, installed the elected officers of Schenectady Lodge, No. 480, 10. There was a large attendance and during the session, Past Exalted Ruler Per Beards was presented with a diamond studded jewel emblematic of the order.

Johnstown, Pa., Lodge, No. 175, installed their officers for the coming year Wednesday, 5, with District Deputy Ashley in charge. The new officers include Richard Randolph, E. R., and W. Frank Council secretary.

Annapolis, Md., Lodge, No. 622, elected the following officers on March 31 the following officers: Samuel Davis, Exalted Ruler; John R. Strange, Exalted Leading Knight; Dr. J. J. Murphy, Exalted Loyal Knight; B. V. Cassel, Exalted Lecturing Knight; D. J. Murphy, Secretary; Philip Miller, Treasurer; William B. Innes, Tiler; Ridgely Melvin, Esquire; Frank Jewell, Inner Guard; John Aul, Chaplain; Howard B. Taylor, John B. Flood, Trustees; John R. Taylor, Representative to Grand Council; Charles Himebeher, Alternate.

Elyria Lodge, 465, of Elyria, O., installed the following officers April 11: Exalted Ruler, George E. Daehl; Exalted Leading Knight, A. C. Wilcox; Exalted Loyal Knight, F. A. Smith; Exalted Lecturing Knight, J. G. Wherry; Secretary, Leslie C. Beckford; Treasurer, Herbert A. Daniels; Tiler, R. H. Brown; Trustee, Clayton Chapman. A social session followed. The Elyria Band rendered concert music.

Manistee, Mich., Lodge, No. 250, elected the following officers for the ensuing year March 30: Exalted Ruler, P. T. Glassmire; Exalted Leading Knight, B. P. Otto; Exalted Loyal Knight, J. J. H. Rademaker; Exalted Lecturing Knight, Joseph Fay; Secretary, J. D. Bertrand; Treasurer, George Johnson; Tiler, John Larson; Trustee, R. F. Wendel; Representative to the Grand Lodge, W. W. Gith; Alternates, Joseph Myers, Manistee Lodge is in a very prosperous condition and has made arrangements for the erection of a \$25,000 temple, the building of which will begin about May 1.

DIED.

LECHNER TENLEY. On April 16, at the home of Lechner, of Pittsburgh, formerly of the Warfield company, and Lottie Tenley.

OPEN TIME

Lycoming Opera House, Williamsport, Pa.

April 28th and 29th, May 1st, 2nd, 3rd, 4th, 5th, 8th, 9th, 10th, 11th, week of 15th, week of 22nd, and week of 29th.

Wire or write, L. J. FISK, Mgr.

Actors' Fund of America

The twenty-fourth Annual meeting of the Actors' Fund of America will be held at the Savoy Theatre, 34th St., near Broadway, on Tuesday, May 9, 1905, at 11 o'clock, A. M., when the election of a President, First and Second Vice Presidents, Secretary and Treasurer, each to serve one year, and eight Trustees to serve two years, will take place.

Members in good standing may procure tickets of admission at the office of the Fund, Room 607, No. 112 114 West 42d Street, New York.

Wanted to Lease Theatre

Wanted to lease in a town of 15,000 population and over, a theatre to play vaudeville. Pennsylvania, New Jersey, New York, Ohio and the New England States preferred. State full particulars in first letter.

Address B. FRANK TAYLOR, Camden Theatre, Camden, N. J.

Repertoire Plays For Sale Cheap.

"Maid of the Mill," "Just One Girl," "Wheel of Fortune," "Little Magnet," "On the Frontier," "Woman of the People," "The Right Man," "Broken Lives," "Storm Heaten," "Called Back," "Mother's Devotion," "Kit, the Arkansas Traveler," Etc. Plays written to order, leased, bought, sold, placed, staged. Enclose stamp for new catalogue.

T. H. WINNETT, Agent, 1409 Broadway, New York.

LAKE SIDE PARK

Marinette, Wis.

Wanted, Repertoire People

People doing specialties preferred. Twelve weeks in Park and thirty-six weeks on the road to follow. Money sure. Concessions of all kinds to let in Park. Music in Park every day.

L. J. WHITE, Manager.

Extraordinary Opportunity Responsible party with twenty-five hundred dollars can secure controlling interest for next season in first class and established attraction now playing to big business. Capital required on account of change of management. Thorough investigation solicited. Only parties meaning business need address, L. H. 28 W. 34th St.

FOR LEASE Original Comedy sketch for two people - male juvenile and Irish character woman. Address "ORIGINAL," care Mirror.

WANTED Good Comedienne (young) for tough Bowery character. Must be short; for Vaudeville Sketch. State lowest salary, particulars. "CHARACTER," care Mirror.

To Rent- FURNISHED FLAT FOR SUMMER 231 W. 43d St., 1st Floor

FOR SALE Seven professionally produced and artistically successful playlets and sketches by Frederic Hughes. Particulars: RICHARDSON DREW (Sole Agent), Room 1, 1291 Broadway.

WANTED-TREASURER for first-class Summer Theatre, Stock and Vaudeville. Must give small cash bond or make investment. Address "SUMMER," care this office.

Fooling Friendziedly for Finance.

Harry Clay Bewley

Everybody's Favorite and Munsey's Friend.

Address Mirror.

Chas. A. McGrath

LEADS-DISENGAGED.

SUMMER STOCK.

Address care Actors' Society.

DIED.

BURKE Mrs. Daniel Burke, sister of Charles J. Burke, died at Montreal, Canada.

BRAMHAM David Bramham, on April 11, at his home, 75 West 131st Street, New York City, from kidney disease, aged 67 years.

CRATKE Mrs. Mary A. Cratke, on April 11, at her home, 125 West Fifty-ninth Street, New York City, aged 85 years.

GRAVEN H. T. Graven, on April 11, in London, Eng., aged 84 years.

CRATON A. Angela, Ind., on April 9, of tuberculosis, Paul A. Craton.

DORRINGTON Frederick J. Dorington, on April 12, at his residence, 372 West Twenty-fifth Street, of dropsy and heart disease, aged 61 years.

FEDERICKS Albert, on March 25, Mrs. Conrad Fredericks.

GRAHAM Mrs. F. B. Graham, mother of George Richards, on April 11, in San Francisco, Cal., of heart failure.

H. T. H. Mark Ross, H. T. H. Mark Ross, of Trent City, Santa Fe, New Mexico, on April 12, of quick consumption.

MCCULLOUGH Mary M. McCullough, in Pittsburgh, Pa., on April 10, of cancer, aged 42 years.

MURRAY T. Murray, on April 6, in Brooklyn, N. Y., of cancer, aged 69 years.

STUART Mrs. A. M. Stuart (Rose Newham), in New York City, April 8, after a lingering illness.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A DESPERATE CHANCE: Brooklyn, N. Y., April 17-22.
 A FIGHT FOR LOVE: Chicago, Ill., April 16-22. Milwaukee, Wis., 23-29.
 A GUILTY CONSCIENCE (Edith Hall, mgr.): Wilmington, Del., April 17-19.
 A HOT OLD TIE: (Harry H. Hill, mgr.): Newark, N. J., April 17-22.
 A LITTLE OUTCAST (E. J. Carpenter, mgr.): Ortonville, Minn., April 18. Appleton, Wis., Benson 20. Waukegan, N. D., 21. Fargo 22. Winnipeg, Can., 23-25.
 A LITTLE OUTCAST (Geo. E. Gill's): Brooklyn, N. Y., April 17-22. Montreal, Can., 24-29.
 A PRISONER OF WAR: Worcester, Mass., April 17-22.
 A RABBIT'S FOOT: Opelika, Ala., April 18. West Point, Ga., 19. La Grange 20. Newnan 21. Griffin 22. Atlanta 24-25.
 A RACE FOR LIFE (Sullivan, Harris and Woods, mgrs.): Baltimore, Md., April 17-22. Washington, D. C., 24-29.
 A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Wheeling, W. Va., April 17-19. Youngstown, O., 22. Leetonia 24. Lima 25.
 A ROYAL SLAVE (Southern, Gordon and Bennett, mgrs.): Henry M. Blackaller, mgr.: Mt. Carmel, Pa., April 18. Bloomburg 19. Hornellsville, N. Y., 20. Danville 21. Mt. Morris 22. Warsaw 23. Leroy 24. Lockport 25. Medina 27. Newark 28.
 A ROYAL SLAVE (Northern, Gordon and Bennett, mgrs.): Day H. Woods, mgr.: Fargo, N. D., April 18. Fergus Falls, Minn., 19. Alexandria 20. Sauk Center 21. Little Falls 22. St. Cloud 23. Wilmar 24. Litchfield 25. Brown's Valley 26.
 A WIFE'S SECRET (Jas. Ford, mgr.): Toronto, Can., April 17-22.
 A YANKEE CIRCUS ON MARS AND THE RAIDERS: New York city April 13-Indefinite.
 ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Boston, Mass., April 16-22. New York city 23-29.
 ADAMS, MAUDE: Washington, D. C., April 17-22. Harrisburg, Pa., 24. Easton 25. Reading 26. Allentown 27. Wilkes-Barre 28. Scranton 29.
 ALLEN, VIOLA: Chicago, Ill., April 17-20. Milwaukee, Wis., May 1-3.
 ALPHONSO AND GASTON (Al. Dolson, mgr.): Sheboygan, Wis., April 18. San Francisco, Cal., March 20-May 13.
 ARIZONA (Eastern): Melville B. Raymond, mgr.: Norfolk, Va., April 17-22. Washington, D. C., 24-29.
 ARIZONA (Main): Wilson S. Ross, mgr.: Philadelphia, Pa., April 17-22.
 AT OLD POINT COMFORT: New York city April 17-22.
 AT THE OLD CROSS ROADS (Arthur C. Alston, prop. and mgr.): Bridgeport, Conn., April 17-19. New Haven 20-22. Newark, N. J., 24-29.
 AT THE RACES: Mishawaka, Ind., April 18. Dowagiac, Mich., 19. Chicago, Ill., 20-22. Flint, Mich., 24. Pontiac 25. Ionia 26. Belding 27.
 BARRYMORE, ETHEL: Chicago, Ill., April 17-20. New York city May 1-13.
 BATES, BLANCHE: New York city April 2-30.
 BEN HUR: Pittsburgh, Pa., April 10-May 1.
 BLAIR, EUGENIE (Her Second Life): Geo. A. Blumenthal, mgr.: Philadelphia, Pa., April 3-29.
 BURY IZZY (A. W. Herman, mgr.): Boston, Mass., April 17-22.
 CAMPBELL, MRS. PATRICK: Boston, Mass., April 10-22. Philadelphia, Pa., 24-29.
 CARTER, MRS. LESLIE: New York city Jan. 11-Indefinite.
 CHECKERS: Springfield, Ill., April 18. Decatur 19. Peoria 21. 22. South Bend 24. Battle Creek, Mich., 26. Lansing 26. Bay City 27. Saginaw 28.
 CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Hoboken, N. J., April 17-22.
 CLARKE, HARRY CORSON: Des Moines, Ia., April 18. Ft. Dodge 19.
 COLLIER, WILLIAM: Newburgh, N. Y., April 24. Poughkeepsie 25. New Rochelle 26. Bridgeport, Conn., 27. Westbury 28. Orange, N. Y., 29.
 COMSTOCK, NANNETTE (Geo. E. Hackett, mgr.): St. Louis, Mo., April 23-29. Pittsburgh, Pa., May 1-6.
 CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Providence, R. I., April 17-22. Buffalo, N. Y., 24-29.
 CROSMAN, BENJAMINETTA: Duluth, Minn., April 18. 19. Eau Claire, Wis., 20. Winona, Minn., 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. Omaha 27-29.
 DALY, ARNOLD (Lebler and Co., mgrs.): New York city April 23-29.
 DANGERS OF WORKING GIRLS (A. H. Woods, mgr.): St. Paul, Minn., April 16-22. Minneapolis 23-29.
 DARKEST RUSSIA (W. C. Cunningham, mgr.): New York city April 17-22. Philadelphia, Pa., 24-29.
 DAVID HARRIS: St. Paul, Minn., April 16-22. Kansas City, Mo., April 16-22.
 DE GRASSE, JOSEPH (Fred A. Hayward, mgr.): Decatur, Ind., April 18. Ft. Wayne 19. Hicksville, O., 20. Tiffin 24. Delphos 26. Findlay 27. Norwalk 28. Ashland 29.
 DORA THORNE (W. T. Gaskell, mgr.): Louisville, Ky., April 16-22. Cincinnati, O., 23-29.
 D'ORSAY, LAWRENCE (Kirk La Shelle, mgr.): Minneapolis, Minn., April 23-29.
 DOWN BY THE SEA (Paul H. Hackett, mgr.): New York city April 17-22. Rochester 24-28. Syracuse 27-29.
 DREW, JOHN: St. Louis, Mo., April 17-22. Cleveland, O., 24-29.
 EBEN HOLDEN: Norwich, Conn., April 18. New London 19. Bristol 20. Meriden 21. Springfield 22. Middletown 24. Bristol 25. Waterbury 28.
 EIGHT BELLS: Brooklyn, N. Y., April 17-22.
 ESCAPED FROM SING SING: Chicago, Ill., April 17-22.
 EVERYMAN (Ben Greet's): Chicago, Ill., April 3-22. Minneapolis, Minn., 24-29.
 FABIO ROMANI (A. Jack Faust, mgr.): Chicago, Ill., April 16-19. Dwight 20. Pontiac 21. Springfield 22. Peoria 23. Fairbury 24. Hooneston 25. Kankakee 26. Knox, Ind., 27. Valparaiso 28. South Bend 29.
 FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Birmingham, Ala., April 17-22. Memphis, Tenn., 24-29.
 FISCHER, ALICE: New York city April 3-Indefinite.
 FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, prop. and mgr.): Chicago, Ill., April 17-May 6.
 FOR FAME AND FORTUNE (Sullivan, Harris and Woods, mgrs.): Mason City, Ia., April 18. Fort Dodge 18. Omaha, Neb., 19. 20. St. Joseph, Mo., 21. 22. Kansas City 23-29.
 FOR HER SAKE (Pillgrim and Elliott, mgrs.): Sterling, Ill., April 18. Dixon 20. Racine, Wis., 21. Delavan 24. Janesville 25. Platteville 26. Lancaster 27. Dodgeville 28. Madison 29. Watertown 30.
 FRENZIED FINANCE: New York city April 3-Indefinite.
 FROM HAGS TO RICHES: New York city April 17-22.
 GALLATIN, ALBERTA (Thornton and Co., mgrs.): Pine Bluff, Ark., April 19. Hot Springs 20. Little Rock 21. 22. Memphis, Tenn., 24. Jackson 25. Cairo, Ill., 26. Owensboro, Ky., 27. Henderson 28. Evansville, Ind., 29.
 GEORGE GRACE: Manchester, N. H., April 20.
 GHOSTS: Harrisburg, Pa., April 18. Pottsville 19. Hazleton 20. Beaver Falls 21. Allentown 22.
 GILMORE, HARRY (Harry Montgomery, mgr.): Cleveland, O., April 16-22. Pittsburgh, Pa., 23-29.
 GILMORE, PAUL: Kansas City, Mo., April 20-22.
 GOODWIN, N. C. (Geo. J. Appleton, mgr.): Youngstown, O., April 18. Akron 19. Lima 20. Ft. Wayne, Ind., 21. Grand Rapids, Mich., 22. St. Paul, Minn., 24-29.
 GRIFFITH, JOHN (John M. Hickey, mgr.): Albert Lea, Minn., April 18. Owatonna 19. Mankato 20. Northfield 21. Rochester 22. Fairbault 24. Winona 25. Red Wing 26. La Crosse, Wis., 27. Portage 28. Grand Rapids 29.
 HACKETT, JAMES K.: Newark, N. J., April 24-29.
 HALL, GEORGE F. (W. J. Fielding, mgr.): Hartford, Conn., April 16-22.
 HALL, HOWARD: Philadelphia, Pa., April 17-22.
 HANFORD, CHARLES R. (F. Lawrence Walker, mgr.): Macon, Ga., April 18. Augusta 19. Columbus, S. C., 20. Savannah 21. 22. Charleston, S. C., 24. Greenville 25. Spartanburg 26. Charlotte, N. C., 27. Greensboro 28. Raleigh 29.
 HANS HANSON: Nevada, Ia., April 18. Jefferson 19.
 HAPPY HOOLIGAN (Al. Dolson, mgr.): Duluth, Minn., April 17. 18. Ashland, Wis., 19. Rhineclander 20. Antigo 21. Merrill 22. Wausau 23. Green Bay 24.
 HAWTREY, CHARLES: New York city April 17-29.
 HEARTS OF OAK (N. J. Lawrie, mgr.): Youngstown, O., April 18. Akron 20-22.
 HER FIRST FALSE STEP (E. A. Schiller, mgr.): Elizabeth, N. J., April 17-19. Trenton 20-22.
 HIS FATHER'S SIN (Jed Carleton, mgr.): Sandwich, Can., Indefinite.
 HIS HIGHEST THE BEY (Walter Lindsay, mgr.): Aurora, Ill., April 18. Joliet 19. Ottawa 20. Kewanee 21. Rock Island 22. Davenport, Ia., 24.
 HOLLAND, MILDRED: Frankfurt, Ind., April 21.
 HOME FOLKS: Chicago, Ill., April 2-5.
 HOW HE WON HER (O. F. Whitaker's): Philadelphia, Pa., April 17-22.
 IN THE SHADOW OF DARKNESS: Philadelphia, Pa., April 17-22. Camden, N. J., 24-26. Wilmington, Del., 27.
 IRWIN, MAY (Edward R. Salter, mgr.): Brooklyn, N. Y., April 17-22. Bridgeport, Conn., 24. New Haven 25. New London 26. Providence, R. I., 27-29.
 JAMES BOYS IN MISSOURI (Eastern): Frank Gassio, owner and mgr.: Cincinnati, O., April 16-22. Chicago, Ill., 23-May 6.

JEFFERSON, JOSEPH, JR., AND WILLIAM W. JEFFERSON: Bellefontaine, O., April 24. Findlay 25. Jackson 26. Grand Rapids 27. Jackson 28. Battle Creek 29.
 JEFFREYS, ELLIS: New York city, April 20.
 JERRY FROM KERRY: Braddock, Pa., April 18. Vandergrift, Pa., 19. Pottsville 20. Brookville 21. Reynoldsville 22. Brockwayville 24. St. Marys 25. Johnsonburg 26. Smithport 27. Coudersport 28.
 KENDALL, EZRA: Meadville, Pa., April 18. Franklin 19. Jamestown, N. Y., 20. Olean 21. Hornellsville 22.
 LACKAYE, WILTON (Wm. A. Brady, mgr.): Boston, Mass., April 10-22. Newport, R. I., 24. Fall River, Mass., 25. Bridgeport 26. Taunton 27. Lynn 28. Salem 29. Lowell May 1.
 LORIMER, WRIGHT (W. A. Brady, mgr.): Springfield, Mass., April 17-22. Hartford, Conn., 24-29.
 MCFADDEN'S FLATS (Chas. E. Barton, mgr.): Hartford, Conn., April 17-19. Waterbury 20. Bridgeport 21. New Haven 24-26.
 MANSFIELD: New York city April 17-22. Brooklyn, N. Y., 24-30.
 MANTILL, ROBERT: Chicago, Ill., April 16-22.
 MASON AND MASON: Rochester, N. Y., April 17-19. Syracuse 20-22. Philadelphia, Pa., 24-29.
 MELVILLE, ROSE (J. R. Sterling, mgr.): New York city April 17-22. Brooklyn, N. Y., 24-May 6.
 MORE TO BE PITIED THAN SCORNED (Chas. E. Blaney's): Chicago, Ill., April 16-22. St. Louis, Mo., 23-29.
 MRS. LEFFINGWELL'S BOOTS: New York city—Indefinite.
 MURPHY, JOSEPH (Geo. Kenney, mgr.): Grand Rapids, Mich., April 16-19.
 MY TOMMY GIRL: Washington, D. C., April 17-22. Philadelphia, 23-29.
 MY WIFE'S FAMILY: St. Louis, Mo., April 16-22. Evansville, Ind., 23. Vincennes 24. Washington 25. Madison 26. Richmond 27. Terre Haute 28. Bedford 29.
 NETTIE THE NEWSGIRL (W. S. Freed, mgr.): St. Louis, Mo., April 16-22. Cincinnati, O., 23-29.
 NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Chicago, Ill., April 16-22. Cleveland, O., 24-29.
 NOBODY'S DARLING (Sullivan, Harris and Woods, mgrs.): New York city April 17-22. Pittsburgh, Pa., 24-29.
 NO WEDDING BELLS FOR HER: New York city April 17-22.
 OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): San Francisco, Cal., April 14-28. Portland, Ore., 31-June 2.
 OLD ARKANSAW (Merle H. Newton, mgr.): Mt. Clemens, Mich., April 18. Vassar 19. Cheesaning 20. St. Johns 21. Ionia 22.
 OLD FARMER HOPKINS (Frank E. Davidson, mgr.): Robinson, Ill., April 18. Palatine 19. Linton, Ind., 20. Worthington 21. Marshall, Ill., 22.
 O'NEILL, NANCE (John Schoeffel, mgr.): Boston, Mass., April 3-22.
 ON THE YELLOWSTONE (Frank L. Goodwin, mgr.): Holyoke, Mass., April 17-22.
 OUR NEW MINISTER (Miller and Conners, mgrs.): Macon, Mo., April 18. Kirkville 19. Alton, Ill., 22. Jacksonville 24. Lincoln 25. Springfield 26. Decatur 27. Jacksonville 29.
 OVER NIAKAS: St. Louis, Mo., April 16-23. Decatur, Ill., 24. Lafayette, Ind., 25. Logansport 26. Peru 27.
 PATTON, W. R. (J. M. Stout, mgr.): Fredonia, N. Y., April 19. Ashtabula, O., 20. Elyria 21. Lorain 22. Ashland 23. Toledo, Ohio, 24.
 PECK'S BAD BOY (Leroy J. French's): Danville, Ill., April 18. Paris 19. Charleston 20. Sullivan 21. Mattoon 22. Hillsboro 24. Litchfield 25. Springfield 27. Pana 28. Decatur 29. East St. Louis 30.
 QUINCY ADAMS SAWYER (Wm. McGowan, mgr.): Newark, N. J., April 17-22.
 QUINCY ADAMS SAWYER (Western): Frank M. Morgan, mgr.: Jersey City, N. J., April 17-22.
 ROBERTS, FLORENCE: Minneapolis, Minn., April 9-19. St. Paul 20-22.
 ROYAL LILLIPUTIANS (Thomas R. Henry, mgr.): New York city, April 17-22.
 RUDOLPH AND ADOLPH: Lexington, Ky., April 18. Portsmouth, O., 19. Chillicothe 20. Parkersburg, W. Va., 22.
 RUNNING HORSE OFFICE (Sam H. Harris, mgr.): Birmingham, Ala., April 17-22. Atlanta, Ga., 24-29.
 RUSSELL, ANNIE: New York city April 10-Indefinite.
 SEARCHLIGHTS OF A GREAT CITY (Robt. B. Monroe, mgr.): Chicago, Ill., April 16-29.
 SHEA, J. THOMAS: Atlantic City, N. J., April 17-22. Philadelphia, 23-29.
 SHE STOOPS TO CONQUER: New York city April 17-22.
 SHERLOCK HOLMES: Cincinnati, O., April 16-22.
 SI FLUNKARD (W. A. Junker, mgr.): Carbondale, Ill., April 18. Centralia 19. Carversville 20. Herrin 21. Murphysboro 22.
 SKINNER, OTIS: New York city April 24-29.
 SOTHERN, E. H., AND JULIA MARLOWE: Houston, Tex., April 18. San Antonio 19. El Paso 21.
 STUART, RALPH: Toronto, Can., April 17-22. London 24. Hamilton 25. 26.
 SUPERBA: Montreal, Can., April 17-22.
 SWEET CLOVER (O. E. Eyles, mgr.): Brockville, Can., April 21. Ottawa 22. Quebec 24-26.
 TEMPLER, MARIE: New York city April 17-19. May 13. Texas: Kansas City, Mo., April 16-22.
 THE BANKER'S CHILD (Harry Shannon, mgr.): Sioux City, Ia., April 22. Elkton, S. D., 24. Vermillion 25. Yankton 26. Bloomfield, Neb., 27. Wausau 28. Verdigris 30.
 THE BONNIE BRIER BUSH: St. Catharines, Can., April 22. Hamilton 23. Toronto 24-29.
 THE COLLEGE WIDOW (Henry W. Savage, mgr.): New York city Sept. 20-Indefinite.
 THE COUNTY CHAIRMAN (Henry W. Savage, mgr.): Cleveland, O., April 17-22. Detroit, Mich., 24-29.
 THE CURSE OF DRINK: Jersey City, N. J., April 16-22. Brooklyn, N. Y., 24-29.
 THE EDUCATION OF MR. PIPP: New York city Feb. 20-Indefinite.
 THE ERRAND BOY: Chicago, Ill., April 16-22. Cleveland, 23-29.
 THE FACTORY GIRL (Phil R. Isaac, mgr.): Memphis, Tenn., April 24-29. Birmingham, Ala., May 1-6.
 THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Buffalo, N. Y., April 17-22. Toronto, Can., 24-29.
 THE FIRM OF CUNNINGHAM (W. N. Lawrence, mgr.): New York city April 17-Indefinite.
 THE HEART OF MARYLAND: Lancaster, O., April 18. Nelsonville 19. Marietta 20. Zanesville 21. Newark 22.
 THE HEIR TO THE HOORAH (Mart W. Hanley, mgr.): New York city April 10-Indefinite.
 THE HOLY CITY (Eastern): Gordon and Bennett, mgrs.: Edward Taylor, mgr.: Alliance, O., April 18. Beaver Falls, Pa., 19. Waynesburg 20. Mooncagahela 21. McKeesport 22. Blairsville 24. Leechburg 25. Vandergrift 26. Indiana 27. Greensburg 28. Washington 29.
 THE HOLY CITY (Western): Gordon and Bennett, mgrs.: Henry Harrison, mgr.: Lafayette, Ind., April 18. Kankakee, Ill., 19. Streator 20. Aurora 22. Peoria 23. Elgin 24. Rockford 25. Springfield 26. Watertown 27. Green Bay 29. Oshkosh 30.
 THE LIGHTHOUSE BY THE SEA: Cincinnati, O., April 16-22. Louisville, Ky., 23-29.
 THE LITTLE HOMESTEAD (Wm. Macaulay, mgr.): Woodstock, Ill., April 20. Harvard 21. Reidsville, Wis., 22. Wausau, Ill., 23. Muscatine 24. Burlington 25. Port Madison 26. Sterling 27. Burlington 28. Port Madison 29. Stevens Point 27. Wausau 28. Antigo 29. Green Bay 30.
 THE MIDNIGHT FLYER (Ed Anderson, mgr.): Oelwein, Ia., April 19. Dubuque 21. Moline, Ill., 22. Des Moines, Ia., 23. Muscatine 24. Burlington 25. Port Madison 26. Sterling 27. Burlington 28. Port Madison 29. Stevens Point 27. Wausau 28. Antigo 29. Green Bay 30.
 THE MILLIONAIRE DETECTIVE (Henry Piersen, mgr.): Philadelphia, Pa., April 17-22. Baltimore, Md., 24-29.
 THE MISSOURI GIRL (Eastern): Fred Raymond's: Camden, N. Y., April 18. Watertown 19. Canton 20. Gouverneur 21. Plattsburgh 22. Malone 23. St. Albans, Vt., 25. Rutland 26. Granville, N. Y., May 1.
 THE MOONSHINE'S DAUGHTER (Eastern): W. P. Mann, mgr.: Erie, Pa., April 17-19. St. Louis, Mo., 20-22. Kansas City 20-May 6.
 THE OLD CLOTHES MAN: Des Moines, Ia., April 16-19. Davenport 22.
 THE OTHER GIRL: Oakland, Cal., April 17. San Jose 18. San Francisco 19. Sacramento 21. 22.
 THE PRINCE (Sullivan, Harris and Woods, mgrs.): New Haven, Conn., April 17-19. South Norwalk 20. Danbury 21. New Britain 22. New York city 24-26.
 THE POLICY PLAYER (Charles W. Loomis, mgr.): Whistler, N. C., April 18. Greenville 19. New Bern 21.
 THE POWER OF THE CROSS: Rastonia, Ill., April 19. Clinton 20. Lincoln 21. Jacksonville 22. Springfield 23. Arcola 24. Charleston 25. Terre Haute, Ind., 26. Brant 27. Linton 28. Bedford 29.
 THE SCHOOL GIRL: Philadelphia, Pa., April 17-19.
 THE SEMINARY GIRL (Melville B. Raymond, mgr.): Philadelphia, Pa., April 17-22.
 THE SIGN OF THE CROSS (R. G. Crasier, mgr.): Philadelphia, Pa., April 17-22.
 THE SIGN OF THE CROSS (Fred Rogers, jr., mgr.): Pottsville, Pa., April 18. Burlington, N. Y., 19.
 THE SMART SET: New York city April 17-22.
 THE SPAN OF LIFE: Brooklyn, N. Y., April 17-22.
 THE VILLAGE PARSON: Montreal, Can., April 16-22. Brooklyn, N. Y., 24-29.
 THE VIRGINIAN: Denver, Colo., April 17-22. Crystal Creek 23. Leadville 24. Pueblo 25. Colorado Springs 26. Cheyenne, Wyo., 27. Fremont, Neb., 28. Lincoln 29.
 THE WAYWARD SON: New York city April 17-22.
 THOU SHALT NOT KILL (Frederick Schwartz, mgr.): Brooklyn, N. Y., April 17-22. Montreal, Can., 24-29.
 TRACKER AROUND THE WORLD (A. H. Woods, mgr.): Washington, D. C., April 17-22.
 TWELFTH NIGHT: Monmouth, Mich., April 18. Appleton, Wis., 19. Neenah 24. Oshkosh 25.
 UNCLE TOM'S CABIN (Al. Martin's): Toledo, O., April 16-19. Grand Rapids, Mich., 20-22. Milwaukee, Wis., 23-29.

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UNCLE TOM'S CABIN (Stetson's: Wm. Kibble, mgr.): Crystal Falls, Mich., April 18. Hancock 19. Calumet 20. Marquette 21. 22. Ishpeming 24. Escanaba 25. Gladstone 26. Manistique 27. Sault Ste Marie 28. 29.
 VIVIAN'S PAPAS: New Orleans, La., April 16-22.
 WARFIELD, DAVID: New York city Sept. 25-Indefinite.
 WAS SHE TO BLAME (Jed Carleton, mgr.): Sandwich, Can., April 3-Indefinite.
 WEDDED AND PARTED (Sullivan, Harris and Woods, mgrs.): Pittsburgh, Pa., April 17-22. Baltimore, Md., 24-29.
 WEDDED, BUT NO WIFE: Brooklyn, N. Y., April 24-29.
 WHEN THE BELL TOLLS (Travers Vale, mgr.): Baltimore, Md., April 17-22. Syracuse, N. Y., 24-26. Rochester 27-29.
 WHEN WOMEN LOVE (Eastern): Frank W. Nason, mgr.: Brooklyn, N. Y., April 17-22.
 WHEN WOMEN LOVE (Western): Frank W. Nason, mgr.: Altoona, Pa., April 18. Lewistown 19. Shamokin 20. Mt. Carmel 21. Ashland 22. Minersville 24. Shenandoah 25. Mahanoy City 26. Pottsville 27. Reading 28. 29.
 WHITTLESSEY, WHITE (Belasco, Mayer and Price, mgrs.): Denver, Colo., April 16-22. Silver Circuit 23-29.
 WHY GIRLS LEAVE HOME (Central: Vance and Sullivan, mgrs.): Detroit, Mich., April 16-22. Saginaw 23-26. Pittsburgh, Pa., May 1-7.
 WHYLLARD, RUSS: Baltimore, Md., April 8-29.
 WILLARD, E. S.: Detroit, Mich., April 19-22.
 WILSON, R. H. (Sidney R. Ellis, mgr.): Marietta, O., April 18. Zanesville 19. Cambridge 20. Coshocton 21. Mansfield 22. Detroit, Mich., 23-29.
 WILSON, FRANCIS: Washington, D. C., April 24-29.
 YON YONSON: Milwaukee, Wis., April 18-22. Chicago, Ill., 23-May 6.
 YORK STATE FOLKS (Fred L. Wright, mgr.): Belaire, O., April 18. Clarkburg, W. Va., 19-22. Fairmont 24.
 YOUNGER BROTHERS (A. A. Jack, mgr.): Lafayette, Ind., April 18. Peru 19. Ft. Wayne 20. Hartsville 22. Lagrange 24. Owosso, Mich., 25. Jackson 28.

STOCK COMPANIES.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Indefinite.
 BALDWIN-MELVILLE: New Orleans, La.—Indefinite.
 BELASCO THEATRE (Belasco and Mayer, mgrs.): Los Angeles, Cal.—Indefinite.
 BLOCH THEATRE: Philadelphia, Pa.—Indefinite.
 BISHOP, OAKLAND, Cal.—Indefinite.
 CALUMET (John T. Connors, mgr.): Calumet Theatre, South Chicago—Indefinite.
 CASTLE SQUARE: Boston, Mass.—Indefinite.
 CAZELLE'S FRENCH DRAMATIC: New Orleans, La.—Indefinite.
 CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—Indefinite.
 COLUMBIA STOCK: Portland, Ore.—Indefinite.
 EMPIRE STOCK (Max Falkenhener, mgr.): Cleveland, O., Feb. 20-Indefinite.
 DAVIS, HARRY: Pittsburgh, Pa.—Indefinite.
 FERRIS: Minneapolis, Minn.—Indefinite.
 FOREPAUGH'S: Cincinnati, O.—Indefinite.
 FOREPAUGH'S: Philadelphia, Pa.—Indefinite.
 GERMAN THEATRE (Holmesman and Webb, mgrs.): St. Louis, Mo.—Indefinite.
 GLASER, VAUGHN (Horace A. Smith, mgr.): Cleveland, O., March 14-Indefinite.
 GRAND STOCK (Chas. Fourton, mgr.): New Orleans, La.—Indefinite.
 GRATTAN AND DE VERNON: San Diego, Cal.—Indefinite.
 HOPKINS' STOCK (A. B. Morrison, mgr.): Memphis, Tenn., Sept. 19-Indefinite.
 IRVING PLACE: New York city Oct. 6-Indefinite.
 KEITH STOCK (Dol Lawrence, mgr.): Spokane, Wash., Feb. 5-Indefinite.
 MOROSCO, OLIVER: Los Angeles, Cal., July 10-Indefinite.
 NEW PEOPLE'S STOCK (Fred Conrad, mgr.): Chicago, Ill., Sept. 4-Indefinite.
 ODEON THEATRE: St. Louis, Mo., Dec. 6-Indefinite.
 PATTON'S LEE AVENUE: Brooklyn, N. Y., Aug. 15-Indefinite.
 PLAYERS, THE: Chicago, Ill.—Indefinite.
 PICTURES' 125TH STREET: New York city—Indefinite.
 PROVIDENCE DRAMATIC: Providence, R. I., Oct. 10-Indefinite.
 PURCHASE STREET THEATRE (Eugene A. Phelps, mgr.): New York city—Indefinite.
 SAKES GERMAN THEATRE: Philadelphia, Pa.—Indefinite.
 SAVOY THEATRE: New Orleans, La.—Indefinite.
 SHIRLEY, JESSIE: Spokane, Wash.—Indefinite.
 SPOONER, MRS. B. P. Spooner, mgr.: Brooklyn, N. Y., Aug. 15-Indefinite.
 STANDARD (Darcy and Speck, mgrs.): Philadelphia, Pa.—Indefinite.
 TANNY COUSIN: Milwaukee, Wis., July 7-Indefinite.
 ULLICH: Los Angeles, Cal.—Indefinite.
 VAN DYKE (H. Walter Van Dyke, mgr.): St. Joseph, Mo.—Indefinite.
 WALLACE, FRANK STOCK (Frank Wallace, mgr.): New York city, April 3-Indefinite.
 WEIDEMANN'S (Ed Jacobson, mgr.): Seattle, Wash.—Indefinite.
 WOODWARD STOCK: St. Joseph, Mo.—Indefinite.
 YORKVILLE THEATRE STOCK (David Wells, mgr.): New York city Jan. 30-Indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK (W. D. Fitzgerald, mgr.): Poughkeepsie, N. Y., April 17-29.
 BENJAMIN STOCK: Hannibal, Mo., April 17-22.
 BROWN, KIRK (Appel and Deben, mgrs.): Scranton, Pa., April 17-22.
 BURKE-MANN: Hazleton, Pa., April 17-22. Norristown 24-29.
 CARPENTER STOCK: Jeannette, Pa., April 17-22.
 CARROLL COMEDY: Frankfort, Ky., April 17-19. Georgetown 20-22.
 CARTER'S COMEDIANS (Western): F. C. Carter, mgr.: Waco, Tex., April 17-19. Galveston 20-23. Houston 24-29.
 CHASE-LISTER: Cedar Rapids, Ia., April 17-19.
 CHICAGO STOCK (Chas. H. Roskam, mgr.): Williamsport, Pa., April 16-22. Chester 22-29.
 CHURCH (H. W. Taylor, mgr.): Binghamton, N. Y., April 17-22. Scranton, Pa., 24-29.
 CHURCH COMEDY: Wilmington, N. C., April 17-22.
 CURTIS DRAMATIC (M. H. Curtis, mgr.): Stella, N. Y., April 17-19. Auburn 20-22. Rock 24. Talmage 25. Dundee 26-29.
 DAVIS AND HAROLD: Missoula, Mont., April 17-22.
 DAVIDSON STOCK (A. E. Davidson, mgr.): Traverse City, Mich., April 17-22.
 DE VOSS, FLORA: Cranston, Wis., April 17-19.
 DELICOR CORNELL (W. E. Cornell, mgr.): Leechburg, Pa., April 18-24. Vandergrift 25-29.
 DELICOR DRAMATIC: New Orleans, La., April 16-22.
 DE VRIES STOCK: Muskegon, Mich., April 16-22.
 ELLIOTT STOCK (Lloyd and Genter, mgrs.): De Ridder, La., April 16-18. Leesville 19. 20. Many 21-29.
 FARMER STOCK: Rochester, Pa., April 17-22.
 FINE WALTER: Green Bay, Mich., April 16-24.
 FERNBERG STOCK: Brockton, Mass., April 17-22. Marlboro 24-29.
 FLYNN, JOSEPH J. STOCK (J. L. Martin, mgr.): Salem, Mass., April 17-22. Portland, Me., 24-29.
 FULTON BROTHERS STOCK: Blue Rapids, Kan., April 17-19. Waterville 20-22.
 HALL, BOB C.: Detroit, Mich., April 10-25.
 HAYWARD, GRACE: Sioux City, Ia., April 9-May 6.
 HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Dunbar, La., April 17-22.
 HEROLD SQUARE STOCK: Houston, Mo., April 17-22.
 HILFELIN IMPERIAL STOCK: Canton, O., April 17-22.
 HOWARD-FORREST (A. M. Miller, mgr.): Henderson, Ky., April 17-22. Lexington 24-31.
 HOYT'S COMEDY (H. G. Allen, mgr.): Beaumont, Tex., April 17-22. Dallas 24-29.
 HUNT STOCK: Ypsilanti, Mich., April 17-22.
 IMPERIAL STOCK (Geo. H. Hamilton, mgr.): San Antonio, Tex., April 10-Indefinite.
 KARROLL, JOT (J. C. Welch, mgr.): Naugatuck, Conn., April 17-22. Yonkers, N. Y., 24-29. Aug. 12.
 KENNEDY, JAMES (O. F. Wew, mgr.): Reading, Pa., April 17-22. Lebanon 24-29.
 KENNEDY PLAYERS (J. R. Shannon, mgr.): Quebec, Can., April 3-22. Kingston 24-29.
 KILPATRICK, JAMES (Graham, mgr.): Newburgh, N. Y., April 17-22. New York city 24-29.
 LUCY COMEDY (Al. S. Evans, mgr.): Freeport, Ill., April 17-19. La Salle 20-23.
 LUCY STOCK (E. G. Grosvenor, mgr.): Brady, Tex., April 17-22. Colman 24-29.

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MCALIFFE, JERE, STOCK (Harry Katzes, mgr.): Lynn, Mass., April 10-22. Halifax, N. S., 24-May 6.
 McDONALD STOCK (G. W. McDonald, mgr.): Alva, Okla., April 17-22. Woodward 24-29.
 MAY, VERA: Washington, Pa., April 17-22. Akron, O., 24-29.
 MATHES, CLARA: Vancouver, B. C.—Indefinite.
 METROPOLITAN STOCK: Ft. Dodge, Ia., April 17-18.
 MURRAY AND MACKEY (John J. Murray, mgr.): Wilkes-Barre, Pa., April 17-22. Parkersburg, W. Va., 24-Indefinite.
 MYERS, IRENE (Will H. Myers, mgrs.): Taunton, Mass., April 17-22. New Bedford 24-29.
 MYERS STOCK (Sim Allen, mgr.): Allentown, Pa., April 17-22. Yonkers, N. Y., 24-29.
 MYRLE-HARDER (Eugene J. Hall, mgr.): Huntington, Ind., April 17-22. Ft. Wayne 24-29.
 MYRLE-HARDER (W. H. Harder, mgr.): Paterson, N. J., April 17-22.
 NEW YORK PLAYERS: Windsor, Can., April 17-22. Richmond 24-29.
 NOBLES' DRAMATIC: Salem, S. D., April 17-19. Alcester 20-22.
 NORTH BROTHERS' COMEDIANS (R. J. Mack, mgr.): Waterloo, Ia., April 17-22. Mason City 24-29.
 OSMAN STOCK (Jno. Osman, mgr.): Augusta, Ga., April 17-22. Charleston, S. C., 24-29.
 PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Dunkirk, N. Y., April 17-22. Batavia 24-29.
 PAYTON SISTERS (Dan S. Holt, mgr.): Newbury, S. C., April 17

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Charlierol, Pa.; Mgr. Shinnabrook, Opera House, Chambers-
burg, Mgr. Shearer, Cambria Theatre, Johnstown, Pa.; Mgr. Gen-
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the season and are seen in parts fitting their several
talents.

Anne Blanche appears at the Park in **A Little Out-
cast**. She is supported by J. Irving White and a
strong cast. Jiu Jitsu plays a part in folling the
villain.

A Gipsy Girl, with Dolly Kemper as the chief figure,
is billed at the Gotham this week.

A Desperate Chance is the attraction at the Folly.
This is the play founded on the adventures of the
Biddle brothers and their escape from jail. It has
been seen many times in Brooklyn.

With its human bridge as a feature, **The Span of
Life** will draw crowds to the Novelty this week.

A Royal Slave is the offering this week at Payton's
Lee Avenue Theatre. Corse Payton is in the cast,
supported by the entire company. Some novel effects
in scenery are introduced, including the ruins of an
old monastery in the city of Mexico.

The play at Phillips' Lyceum is the melodrama, **De-
serted at the Altar**. This is its initial performance
by a stock company. The leading roles are portrayed
by Emma Bell, Rose Watson Frey, Alice Warren,
William C. Holden John Curley, and Madeline Kane.

High Rollers Burlesquers entertain at the Star this
week. **The Successors** and **The Man from Montana**
are the burlesques. The olio includes Mosher, Hough-
ton and Mosher, trick bicyclists; the Three Hickmans,
character entertainers; Frey and Ferguson, German
comedians; Max Ritter, comic songs, and the Gold Dust
Twins in a singing and dancing specialty. The special
feature is Allion's performing monkey, Peter the
Great.

The Unique Stock company at the Unique Theatre
offer two burlesques with an olio sandwiched in be-
tween.

Brooklyn Lodge, No. 30, Theatrical Mechanical As-
sociation, will hold the annual benefit at the Montauk
Theatre Sunday 23. The programme is an excellent
one, including Valerie Bergers & Co., George Evans,
the Honey Boy, Stuart, the Male Quartet, Fred Niblo,
Ryan and Richfield, Empire City Quartette, Mr. and
Mrs. Swickard, Four Huntings, Carleton, Macy and
Hall, Tom Hayden Bruno and Russell, Stinson and
Merton, Loney Haskell, George Thomas with his pic-
ture machine, and Tascott. VINCENT KIRK.

VAUDEVILLE.

At Kenney's this week are Stuart Robson and
company, Grace King and Girls, Harry B. Lester,
Gilliban and Murray, Jackson Family, Davis and
Walker, Toledo and Price, and Flossie Allen. Last
week the bill included the Woodland Nymphs, Thomas
T. Hayden and company, Nalada, Joe Flynn, Brown
and Navarro, Adelaide Francis, Martine and Balno,
and Watson and Morrissey.

At the Nassau Theatre Bonita is the feature in
M. M. Thelie's Own company. Others prominent in
the olio are Raymond and Clayton, Four Mistletoe
Girls, Torador Trio, Majestic Musical Four, and
Howe and Scott. There will be two burlesques. Last
week the bill included the Great Albini, Mason and
Francis, the Kingston Girls, Tom Gillen, Grieve and
Green, Nellie Maguire, The Kalmos, and Healey
Sisters.

At Hyde and Behnman's this week are Joe Welch,
Dolan and Leuharr, Burton and Brooks, Nelson-Far-
num Troupe, Geo. H. Wood, Piccolo Midgots, Parker's
dogs, Two Punks, and La Ville Trio. On the bill
last week Ross and Fenton in Just Like a Woman
and others being Barney Fagan and Hen-
rietta Byron, Elizabeth Murray, Mathews and Harris
Exposition Four, Misses Delmore, Sadie Alfarabi, and
Sisters Rappo, and the Dollar Troupe.

This week at the Amphion are Musical Cuttys
Charles H. Bradshaw and company, Four Huntings
Kelly and Reno, Loney Haskell, Della Donald, the
Gregsons, and Five Valdares. Last week's offering
included George Evans, Girard and Gardner, Cool
and Hayes, Three Yocarsys, Rawson and Jane
Adamini and Taylor, Lawrence Crane, Tom Almond
and Mabel Andrews.

At the Orpheum were Frank Keenan in **The System**
of Doctor Tarr, Eva Williams and Joe Tacker, Four
Bards, Holcombe, Curtiss and Webb, Ed Latell,
Tebchow's cats, George Wilson, Aurie Dagesell, and
the Wlara Trio. This week George Hackenschmidt
is the big novelty. Others are Marshall P. Wilder,
Thomas J. Ryan and Mary Richfield, Gale and John-
son, Fred Niblo, Carter-De Haven Sextette, Young
American Quintette, Tola and Almont, and Dumont

Managers can engage Louise Vallentine next
season. * * *

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

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NEW YORK - - - - - APRIL 22, 1905.**Largest Dramatic Circulation in the World.****SHOWING UP THE TRUST.**

ANY material victory that DAVID BELASCO may win in the suits that he has been prosecuting with admirable persistency against the machinery of the Theatrical Trust would be in importance secondary to the exposition of Trust methods that has been made, thanks to Mr. BELASCO's desire to reveal matters that affect the very life of the theatre. Not that these methods have not been known by most persons associated with the theatre, for they have been known for years; but the newspapers have at last been compelled to ventilate the matter, because, in newspaper parlance, the developments have been nothing less than "sensational."

Every disclosure made in this litigation has confirmed matters that THE MIRROR has alleged and insisted upon for years—for a period, in fact, as long as Trust domination of the American theatre—and yet the half has not been told. It must be remembered that all these disclosures of Trust dishonesty, oppression, repression, selfishness and graft relate to but a few instances of dealing with one not of the cabal that has practically enslaved the American theatre for its own greed. In fact, but a suggestion of the things that have been done against personal liberty of enterprise, and thus against the natural development of the theatre as an institution, and for the enrichment of a few mere traders and merchants, who themselves ignore all principles of fair dealing when their own interests are to be served—their pictures are painted by themselves in their own testimony that may be perused in THE MIRROR this week—has been developed in the BELASCO case. When the whole truth as to this iniquitous combination shall be disclosed—as it must sooner or later be shown—the public will wonder what sort of laws there are in this country that will permit, and that so long have permitted, such an organization to exist.

While the "sensational" character of so much that has happened in the progress of the suits before Judge FITZGERALD has enlisted the "news" interest of the metropoli-

tan press, it is sadly significant that the press generally in this city, presumably a potent part of the traditional "bulwark of American liberty and public safety," has practically ignored by refraining to comment on the conclusions that a reading of the disclosures must impress on every fair mind. Here in the greatest of countries a band of men have practically seized a great public institution and diverted most of its possibilities to their own selfish ends. Themselves lacking in the breadth and artistic spirit necessary to conduct the theatre on lines that make for the development of dramatic art and that relate to the healthful amusement of the public, they have placed an embargo on all enterprise that will not pay tribute to them, thus destroying that diversity of idea and venture necessary; and have shut from most of the leading cities of the country the few managers and actors who represent a more intelligent spirit and an independent purpose, dictating to those cities what they may have in their theatres and what they may not enjoy. There is not a country of Europe, where it is usual to imagine less freedom is exercised than here, that would for a day tolerate the repressive measures against artistic freedom and liberty of enterprise that the Theatrical Trust has here enforced without let or hindrance from the law, and without public protest, except from the few newspapers here and there that see the pass to which this outrageous tyranny has brought the American theatre, and the future evil to the stage that it foretells and promises to bring to pass.

It is true that there are strong newspapers, both in New York and throughout the country, whose efforts may eventually—if nothing else serves that purpose—awaken legislative correction of the evils of Trust domination of the theatre. One of these journals, the Rochester Democrat and Chronicle, in an editorial on April 12, reflects upon the exploitation of the BELASCO case merely as "news," and says:

To persons familiar with theatrical conditions it must be rather amusing to see the newspapers exploiting DAVID BELASCO's testimony in his suit against Klaw and Erlanger as "news" and talking about an "alleged" combination of managers, and the "charge" that half a dozen men in New York and Philadelphia control every first-class theatre in the United States, dictate to managers where their attractions shall appear or whether they shall appear at all, and so on.

Not that the story is uninteresting, but it isn't "news." The Theatrical Syndicate has been an established condition of the theatrical business for years. Everybody engaged in the business knows all about the Theatrical Syndicate. That it controls, directly or indirectly, not only about every first-class theatre, but practically every dramatic theatre in the United States; that this fact gives it control of every play-producing manager in the United States, except HARRISON GREY FISKE and DAVID BELASCO, each of whom has a New York theatre of his own and can defy the Syndicate so long as he retains the theatre; that it uses this control mercilessly to get about all the money there is in the theatrical business into its own pockets—all this is the oldest of old stories.

Nor is there any question that the Syndicate's monopoly of the theatrical business is bad for dramatic art and bad for the public, if only because it drives away from the theatrical business first-rate men with first-rate ideas and plenty of money to exploit them to the advantage of the stage, the theatregoing public and themselves. Such a man isn't satisfied to be merely the employee of the Theatrical Syndicate, which is about all that any man engaged in the theatrical business nowadays really is, nor to use his brains and his money for the benefit of the Syndicate. Such a man wants a business in which he can be "his own boss" and pocket his own earnings. Consequently such men don't put their brains and their money into the theatrical business nowadays.

It is matter for surprise that the Government hasn't "got after" the Theatrical Syndicate long before this. It is—for its size—as mischievous a Trust as there is. It is a weak and vulnerable Trust compared with such big affairs as Standard Oil and the Beef Trust. It would smash easily, and its smashing would be exceedingly popular. A crusade against the Theatrical Trust would be "good politics."

Here is a first-rate chance for some ambitious politician to strike out a new line for himself that would very quickly lead him to prominence and popularity.

The Democrat and Chronicle, with reference to the managers who have independent theatres in New York, might have pointed the limitation of enterprise that fact suggests, as well as the deprivation of cities that cannot see independent enterprises owing to the Trust's arbitrary methods of exclusion. As for the "smashing of the Trust" by the Government, that would seem to be inevitable if the present crusade to rid the country of such oppressive and demoralizing organizations should proceed to the point that would establish its honesty.

Matters cannot go on as they have been going on, however, indefinitely. If the Theatrical Trust does not collapse as a result of its own corruption, and no legislative corrective is invoked, the people themselves eventually will destroy it; for the public once awakened, and impelled by increasing dissatisfaction over the character of Trust offerings and Trust dishonesties

in purveying, will in time avoid the theatre as a place no longer worthy of its function and traditions.

DEATH OF MRS. CRABTREE.

Mrs. Mary A. Crabtree, mother of Lotta Crabtree, the retired actress, died on April 11 at her home in the Hawthorne Apartments, 128 West Fifty-ninth Street, from the debility which is the accompaniment of age. She was eighty-five years old. Lotta, who all her life has concentrated all love upon this affectionate mother, was at her bedside when she passed away, having remained constantly with her mother throughout the recent decline in her health. Her son, J. A. Crabtree, was also with her when she died. Mrs. Crabtree, who was a Miss Livesey, was born in England. No stage mother was ever more devoted to her daughter or more closely identified with her career than was Mrs. Crabtree. During her daughter's long stage career, a period of almost forty years, she acted as her business manager and accompanied Lotta on all her tours. She might have been termed Lotta's head wardrobe woman, for she was in her dressing room at every performance to help her dress. By her clever business head she kept the money which built up the Lotta fortune. She did this from the time when Lotta as a child of nine years was heading a company of her own which played one-night stands throughout the mining camps of California, traveling by stage or wagon. In these days of rough progress Mrs. Crabtree heard of Lotta and her night dressed her for the performance. Once the miners became so enthusiastic that they hung bags of gold dust and nuggets across the footlights. When Lotta came East her faithful mother came with her and took care of the funds which came in rapidly for more than twenty years following 1867. She invested in city real estate, which has grown steadily in value. Mrs. Crabtree's husband, John Ashworth Crabtree, the father of Lotta, was the proprietor of a book store in New York before 1851, when he followed the gold rush to California. His family followed him in 1854. It was soon after this that Lotta made a hit at a concert in San Francisco and accepted the professional stage. Mr. Crabtree soon went to England to live, where he died several years ago. Since Lotta's retirement from the stage she and her mother had been living either in New York or at Lotta's country estate at Lake Hopatcong in New Jersey, where the pretty country house was designed and planned by Mrs. Crabtree. Mother and daughter were never separated until about three years ago, when Lotta made a short trip to California. Funeral services were held on April 13 in Woodlawn Cemetery, where the interment was made.

IN ST. LOUIS.

St. Louis Mirror.

St. Louis has as enthusiastic a population of theatregoers as any city in the country, but it doesn't care to go to see shows sent out here by the Theatrical Syndicate when they are from eight months to two years old, and have been seen under better conditions in other cities by the traveling St. Louisian. The local managements of the theatres are not to blame for this condition. They can't get the attractions, until the Theatrical Trust is ready to let them leave New York or Chicago. They cannot select attractions suited to the different phases of the season here. If they could they wouldn't have the best shows come in the time when a great many people forswear the play as a sort of penance, and when the tendency of the other amusement-loving people is to seek the gardens or take to the open woods for relief from monotony. It is being borne in upon many of us now by the presence of shows here that we cannot attend without a slight discomfort that the evils of the Theatrical Trust's domination of the stage are bearing down as heavily upon the provinces as they do in the metropolis. There is ground for a general popular protest against the control of the playhouses and the attractions by a small set of grasping exploiters in New York city. There is reason for protest, too, that the quality of stage entertainment has steadily deteriorated under Trust control. The greater portion of so-called dramatic pabulum handed out to us is silly and vulgar. The Trust makes its "stars" to order and keeps down the good actor who is not tractable. The native drama does not flourish. It is a fact that this city, which is fairly intelligent, has never seen more than one of Sudermann's Hauptmann's and Ibsen's plays. It has seen one or two of Shaw's at long intervals. It has never seen one of Maeterlinck's or Strindberg's or Echegaray's. This community has been shut off practically from the new world of dramatic theory and purpose, and it gets nothing of the modern English or French school of playwriting until it is an old and worn story everywhere else. St. Louis is pretty badly off as regards the drama. And the worst of the situation is that there's no relief in prospect.

BELASCO AND THE TRUST.

Editorial, New York World, April 16.

Theatrical and public interest in the suit involving David Belasco and David Warfield on one side and Joseph Brooks and Klaw and Erlanger on the other is entirely apart from the nominal legal issue.

The financial element ostensibly involved in these proceedings is of accounting and a dissolution of partnership is of minor importance. Mr. Belasco is trying to prove in court that the American stage is dominated by the Theatrical Trust, which holds the power of professional life and death over actors and managers. As his attorney stated the case, he expects to show that the Syndicate has "established a reign of terror and slavery among managers and stars"; that Klaw and Erlanger control the theatrical situation east of St. Louis; that Hayman controls it west of St. Louis, and that Frohman controls the rest, including the large cities.

Belasco and Warfield are outside the Trust. Belasco claims that he was unable to obtain bookings for Warfield except by complying with Klaw and Erlanger's terms, they assuming no risks whatever and demanding half the profits for permitting Warfield to play. He declares further that Erlanger threatened to crush him if he did not yield to these cormorant terms. While the bookings were made nominally through Brooks, Belasco asserts that Brooks was a "dummy," who is now used to establish the Trust's claim to half the profits from another production.

The fact is notorious that the American stage is dominated by the Trust, which controls the principal theatres and can ruin any manager or player who refuses to accept its terms. If Mr. Belasco can establish in court matters which are of common knowledge he may yet open the way to an emancipation proclamation.

MANY ACTORS PRESENT.

Manager John McGraw and his Giants, champions of the National League of Baseball Clubs, visited the Fourteenth Street Theatre last Tuesday evening as the guests of James J. Corbett and the management. Manager McGraw was called to the stage and thanked his friends for the honors tendered to him and his athletic associates. The season at the Polo Grounds has opened, and now, as the theatrical year is closing, baseball invites the attention of a large share of the public, including a remarkable percentage of the theatrical profession. The number of members of the profession present last Friday at the opening game at the Polo Grounds was amazing, and must have run into the hundreds. The crowd was the largest, no doubt, in the history of baseball, and by comparison even the great gatherings at the circus seemed small—some 40,000 being present—proving the marvelous popularity of the national game, every means for the enjoyment of the occasion having been provided by John T. Brush, president of the organization and well known to hundreds of actors.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, pertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

W. S. H., Brooklyn, N. Y.: THE MIRROR cannot help you.

E. T. B., Norwalk, Conn.: Mrs. James Gordon's professional name is Edith Crollus.

J. C. R., Newark, Ohio: Any regular book dealer like Brentano can secure it or any other printed play for you.

H. L., Detroit, Mich.: 1. The Belle of New York was produced Sept. 28, 1897. 2. Edna May played Violet Gray, her first important part. 3. She was born in Syracuse, N. Y.

J. H. R., New York, N. Y.: 1. Louis Harrison can give you all information about Skipped by the Light of the Moon. 2. Geo. S. Knight's heirs own Over the Garden Wall. Why not consult the play agents who advertise in THE MIRROR about both plays?

Q. F. M., Cambridge, Mass.: There was a prominent actress by the name of Matilda Heron. She played Camille, etc. Her daughter is the wife of Henry Miller. A biography of her appeared in THE MIRROR and other papers at the time of her death, March 7, 1877, in New York City.

PLAYS COPYRIGHTED.

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AMATEURS; OR, CUPID VS. THE STAGE; a dramatic sketch. By R. Peralta-Gallardo.

AUTUMNAL TINTS; a play in four acts. By Joseph Arthur.

THE CALIPH; comic opera libretto. By T. L. Sappington.

EN CANADIER; drama in drel akten. By von Paul Heyse. Copyrighted by Emanuel Lederer.

THE DETECTIVE; in one act. By Adolph Adams.

DIDA; the mystery of mysteries; the creation of a woman out of nothing. By Ambrose J. Jeffries.

FACING THE MUSIC. By J. H. Darnley. Copyrighted by Samuel French.

FOR BETTER FOR WORSE; a comedy in one act. By Henry Fitch Taylor.

THE HEART OF BRAHMA; one-act play upon the laws of change. By Frank Dupree.

HIS HIGHNESS THE REY; a musical satire in two acts. By Will M. Hough and Frank R. Adams.

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THE LADYKILLER; musical comedy. By Fred Sommerfeld.

DER LIEBESKÖNIG; SCHAUSPIEL IN VIE AUFZUGEN. By B. Cassirer.

LUDMILA; historical romantic drama founded on the true life of modern Russia, in three acts and ten transformations. By Alphonse Chrostowski.

MAISIE; one-act play. By Mary Mosher Allen.

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A POET'S LOVES. By Evellina Cooke Hardy.

THE PRICE OF A BRIDE. By J. W. Harris.

SCARRON; comédie-tragique en cinq actes, en vers. By Catulle Mendès. Copyrighted by Eugène Fasquelle.

THAT BRUTE, THE BURGLAR. By Robert C. McCulloch.

THEN AND NOW; OR, THE EVOLUTION OF THE BANJO. By Edmond G. Corbin.

THE TIME OF HER LIFE; American farce-comedy in four acts. By Edward S. Van Zile.

WASHINGTON AT VALLEY Forge; drama. By W. Herbert Burk.

THE WINGS OF HONOR. By Robert C. McCulloch.

CURRENT AMUSEMENTS.

Week ending April 22.

ACADEMY OF MUSIC—Blanche Bates in The Darling of the Gods—7th week—40 to 50 times.
AFRICAL GARDENS—Closed.
AMERICAN—No Wedding Bells for Her.
BELASCO—Mrs. Leslie Carter in Adrea 15th week 99 to 105 times.
BERKELEY LYCEUM—Closed.
BIJOU—David Warfield in The Music Master—112 times, plus 15th week—100 to 112 times.
BROADWAY—Florodora—4th week—33 times.
CARNegie HALL—Musical Entertainments.
CASINO—Closed by fire.
CIRCLE—Closed April 8.
COLONIAL MUSIC HALL—Vaudeville.
CRITERION—Annie Russell in Jinny the Carrier 2d week—8 to 14 times.
DALY'S—San Toy—1st week—1 to 8 times.
DEWEY—Gay Morning Glories Burlesques.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Commencing April 19, Mary Temple in The Freedom of Suzanne—1st week—1 to 5 times.
FOURTEENTH STREET—The Smart Set.
GARDEN—The College Widow—31st week 245 to 252 times.
GARRICK—Arnold Daly in You Never Can Tell 15th week—114 to 121 times.
GOTHAM—Crackerjack Burlesques.
GRAND OPERA HOUSE—Charles Hawtrey in A Message from Mars.
HARLEM OPERA HOUSE—Richard Mansfield in Repertoire.
HERALD SQUARE—Closed.
HIPPODROME—A Yankee Circus on Mars and Andersonville—2d week.
HUDSON—The Hero of the Hoorah 2d week 9 to 16 times.
HURTING AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock company in Repertoire.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Edie Jeffers in London Assurance—3d week—17 to 24 times.
LEW FIELDS—Lew Fields' Stock company in It Happened in Norland 20th week 141 to 147 times.
LIBERTY—The Education of Mr. Pipp 9th week 58 to 64 times.
LONDON—Fred Irwin's Big Show.
LYCEUM—Mrs. Jeffers in Boots 21 times, plus 12th week 91 to 98 times.
LYRIC—Jefferson de Angells in Fantasia 14th week 107 to 114 times.
MADISON SQUARE—Commencing April 18 The Firm of Cunningham—1st week 1 to 7 times.
MADISON SQUARE GARDEN—Barnum and Bailey Circus—5th week.
MADISON SQUARE ROOF GARDEN—Closed.
MAJESTIC—Kellar 2d week.
MANHATTAN—Closed.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—James J. Jeffries in Davy Crockett.
METROPOLITAN OPERA HOUSE—May 2 Madjeska Testimonial.
MINER'S BOWERY—Rose Hill Folly.
MINER'S EIGHTH AVENUE—Rents-Santley Burlesques.
MURRAY HILL—At Old Point Comfort.
NEW AMSTERDAM—She Stoops to Conquer 1st week—1 to 7 times.
NEW GRANITE—Hebrew Drama.
NEW ORPHEUM—Hebrew Drama.
NEW STAR—The Lilliputians in Sishad.
NEW YORK—The Prince of Placen 3d week 17 to 24 times.
NEW YORK ROOF—Closed.
OLYMPIA—Oriental Burlesques.
PARADISE ROOF GARDENS—Closed.
PASTORS—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Frenzied Finance—8 times, plus 2d week—9 to 16 times.
PROCTOR'S FIFTH AVENUE—Christopher, Jr.
PROCTOR'S FIFTY-EIGHTH STREET—A Gentleman of France.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—The County Fair.
SAVOY—Closed April 8.
THALIA—Hebrew Drama.
THIRD AVENUE—From Rags to Riches.
VICTORIA—Vaudeville.
WALLACK'S—Alice Fischer in The School for Husbands—3d week—17 to 24 times.
WEBER'S MUSIC HALL—Closed March 25.
WEST END—Rose Melville in Six Hopkins.
WINDSOR—Nobody's Darling.
YORKVILLE—Stock company in Camille.

THE USHER



It is a suggestive coincidence that in *Life* of last week, published practically at the time *THE MIRROR* was published, attention was also called to the danger that besets the Actors' Fund of America. The treatment of the subject in *Life* is somewhat different from *THE MIRROR*'s treatment of it, but the questions asked by our contemporary are pertinent, as will be seen:

Exactly the same blight which afflicts everything connected with the artistic interests of the American stage seems to have fallen upon the Actors' Fund. That admirable charity for many years found its support in the loyalty and *esprit de corps* existing among artists who felt that they were something more than hired men and women. Now Daniel Frohman, who is the present president of the organization, reports that it is in dire straits and "if the present condition continues we shall be stranded in four years." A great deal of strenuous talk has been heard about how much the present commercial control of the theatre in America has done for the material well-being of every one connected with the stage. How, then, does it happen that either the calls upon the accumulated money of the Actors' Fund have been so much greater, or its income has become so much smaller, that four years will see the end of this beneficent institution? Can it be that the new elements brought into the profession under the present businesslike and profit producing control care nothing for the traditions of the calling? It certainly cannot be that, with the theatrical business so well conducted, the salaries of the rank and file have been reduced to the point where charity is an impossibility. With such excellent business men as Daniel Frohman and his associates in control of the Actors' Fund it should be in a most prosperous condition instead of looking forward to dissolution at the end of four years.

Undoubtedly one cause for the realization of smaller sums for the Fund than were formerly realized is the decadence of that *esprit de corps* that alone can survive in a theatre absolutely independent in all its lines. The artist in any field, feeling the oppressions of commercialism, draws more within himself, and loses the spirit of fellowship that is natural to artistic freedom.

The profession of the theatre sadly lacks to-day that homogenous impulse that characterized it before the stage was so thoroughly commercialized. And no doubt the air of ownership and arbitrary dictatorship which has accompanied the usurpations of the Theatrical Trust and its individual members has alienated, or at least seriously affected, the spirit of the profession as to the Fund, as it has as to the theatre itself, in which actors so largely have become mere merchandise.

Having practically seized the Fund and dictated its administration, what do those who now control it propose to do in the dire emergency they confess impends? They themselves are peculiarly able to keep it afloat. It would require but a small percentage of the profits they make out of the theatre and its profession to plant the Fund on a permanent basis. Will they make its maintenance sure, or will they shirk the responsibilities assumed by them with Fund control?

The discussion for a repertory theatre in London has practically ceased of late, but that those interested in the project, through sentiment or interest, have not been idle was shown the other day in the House of Commons, when the Hon. W. F. D. Smith, member for the Strand, asked the Chancellor of the Exchequer whether that functionary had been requested to grant an annual subsidy toward the establishment of such a theatre under national auspices, provided a part of the required funds should be guaranteed by those interested among the public.

To this question a reply was sent to the effect that the Chancellor of the Exchequer had been requested to lay the matter before the Government, with a proposal to grant £10,000 toward the permanent establishment of a National Repertory Theatre in the West End. "But," was the discouraging pendant, "I have replied that I am unable to recommend such a grant from public funds."

It is doubtful if anybody really expected the British Government at this time thus to father any such project. The result of this refusal, however, has more or less distressing possibilities as far as the public prints in London are concerned, for it opens the door to another fruitless discussion, into which politics may enter.

That was an interesting cablegram from London in one or two of the Sunday papers about the "flying trip" of one of Charles Frohman's companies from an alleged highly successful engagement at a London theatre to what is optimistically expected to be an

engagement "quite as successful" in one of his New York theatres.

Leaving out the facts as to the London engagement, and the dire necessity that now and then confronts the Trust "booking system," which unfortunately cannot discount failures, although at times it assumes that certain attractions wear a rapid transit gear that would render the fabled seven-league boots obsolete, it is entertaining to read and digest the modest announcement of the Napoleon of the theatre:

I admit these short trips, even with packed houses, must lose me money. Let my New York people get gray haired figuring out that end of it. I count on years of business, not on the profits of a trip or two. I have had a successful season on both sides of the Atlantic, and must keep my front place in the parade by doing something different from everybody else. Other managers will imitate it later on. Then I shall strike out with some other novelty.

Some managers not of the Trust are compelled to imitate this long-distance traveling already. It is now up to Mr. Frohman to demonstrate the feasibility, as well as the advertising value, of one of the many air ships that have been promoted of late.

A MANAGER ENJOINED.

Many American managers and playwrights are not aware that a copyright secured in London does not protect them in Canada without a special registry in Ottawa.

When T. Worm was in Halifax, Nova Scotia, March 16, with Edward Terry for the Liebler Company, he saw large advertisements of Merely Mary Ann and Raffles announced by W. S. Harkins. He immediately telegraphed his managers, who had their authors register the plays in Ottawa, and, after asking Mr. Harkins to drop the plays, and receiving no reply, it is said, the Lieblers telegraphed, on March 22, ordering Mr. Worm to secure a lawyer and proceed in the matter. Mr. Worm retained the firm of Harris, Henry and Cohen, of Halifax, who secured an injunction against Harkins, having done the same before for several American managers of well-known properties. Harkins withdrew the plays that week in Halifax, but announced them the following week in St. John. Mr. Worm went over there and secured Weldon and McLane, the St. John correspondents of the Halifax firm of lawyers, to proceed against Harkins again. On April 6 Liebler and Company secured an injunction in St. John, and Harkins was prevented from using the plays. On April 10 the case was to be argued before Justice Barker, who postponed it for a few days to obtain definite information about the facts of the case.

The Canadian copyright law governing this case reads as follows:

The conditions for obtaining such copyright shall be that the said literary, scientific, musical or artistic work shall before publication elsewhere or simultaneously with the first production or publication thereof be registered at the office of the Minister of Agriculture by the author or his local representatives, and further that such work shall be printed or published and produced in Canada or reprinted or republished or reproduced in Canada within one month after publication or production elsewhere.

AT THE MANHATTAN.

The very successful season of Mrs. Fiske and the Manhattan company at the Manhattan Theatre closed on Saturday, April 15, when Leah Kleschna was presented for the last time—and for the 131st time—in New York. The Manhattan will be closed this week, and on Easter Monday will be reopened with Mr. Fiske's production of *The Proud Laird*, a new comedy by Charles Cartwright and Camille St. Michel.

During the season of thirty-two weeks at her home theatre Mrs. Fiske revived her former success, Becky Sharp, playing it for ten weeks to very large patronage; revived Hedda Gabler and continued it for four weeks, the longest run, by the way, that an Ibsen play has ever had in New York, and produced Leah Kleschna, which has proved one of the greatest successes, as far as the serious drama is concerned, that the local stage has known in years. Mrs. Fiske might well have continued in Leah Kleschna to the end of the regular theatrical season, but contracts made many months ago demand her presence in Chicago and other cities of the West.

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ELLIS JEFFREYS.

The stage career of Ellis Jeffreys, the subject of the picture on the first page of *THE MIRROR*, began under the tutelage of Sir Charles Wyndham, as she appeared first in his company. She has been leading woman with him and also with George Alexander, Edward Terry, John Hare and of the Adelphi, Duke of York's and the Haymarket Theatre companies. For the past three years she has been playing in the capacity of leading woman in the Haymarket Theatre company, which is one of the best dramatic organizations in England. She has originated many important parts in the plays of Pinero, Henry Arthur Jones, Sidney Grundy, Captain Robert Marshall and Hubert Henry Davies, but likes Cousin Kate as well as any of her many roles. She has the reputation of being the best dressed woman on the London stage. She is the granddaughter of Chamberlain of the Court, and sister-in-law of Earl Howe. She is also related by marriage to the late Lord Randolph Churchill and the Dowager Duchess of Devonshire. Her only son, Chamberlain William Percival, now four years of age, is but two removed from the peerage and stands an excellent chance of succeeding to the title and estates of his uncle, with their £90,000 a year income.

RECITAL OF INDIAN MUSIC.

Edwin S. Belknap announces a musical event of exceptional novelty and interest in the concert recital of the music of the North American Indian, transcribed and harmonized and rendered by Harry Worthington Loomis, to be given at Mendelssohn Hall on Thursday evening, April 27. Mr. Loomis has succeeded with unusual skill in preserving the atmosphere of the Indian as he sings his songs under the varying conditions for which they were composed, yet never departing from the original melody. The music will be interpreted by Mrs. Katherine Flisk, Evelyn Greenleaf, Frederick A. Chapman, Charles W. Russell and Harvey W. Loomis.

TWO YEARS' PLANS FOR SAVOY.

Frank McKee announces that the Savoy Theatre will open Aug. 28 with Robert Edson in *Strongheart*. Mr. Edson will be followed by James K. Hackett in a new play, *The Walls of Jericho*, which has been running this season at the Garrick Theatre in London. Mr. Hackett has arranged with Mr. McKee to take all the remaining time for himself and his productions and also for the season following. Plays will be produced by Mr. Hackett, and also by his wife, Mary Mannerling. Her contract with Mr. McKee expires at the end of next season.

DEATH OF DAVID BRAHAM.

David Braham, composer of the music for the songs of the old Harrigan and Hart successes, and of many other melodies which have been sung from the Atlantic to the Pacific, died on April 11, at his home No. 75 West 131st Street, from kidney disease, after an illness of several months. Years ago the Bowery and Fifth Avenue alike went home from the Harrigan and Hart performances and hummed the musical airs to "Dave" Braham, for which Ned Harrigan wrote the words.

David Braham was born in London, of English parentage, sixty-seven years ago. He was of the same family as John Braham, one of the most noted of English vocalists, who held the public for forty years, and wrote many popular songs, many of which survived nearly a century. David Braham received his musical education in London, and came to this country at the age of eighteen, and joined Pony Moore's Minstrels, then touring the country, as violin player in the orchestra. Following that engagement he became the leader, in 1860, at Canterbury Hall, when the house was managed by Fox and Curran. After that he filled engagements as musical director at Wood's Minstrel Hall, 514 Broadway; at The New Idea (Wallack's old theatre); at R. W. Butler's Theatre, 444 Broadway, and at Mechanics' Hall, 472 Broadway.

In July, 1864, he became the musical leader at the Theatre Comique. He also led the orchestra at various times at the Olympic, the Eagle Theatre (afterward the Standard), and in the opening season at the Union Square Theatre, in 1871. He joined Harrigan and Hart in the early seventies at the old Theatre Comique, and remained with Edward Harrigan for twenty years. He was the musical leader during Harrigan and Hart's occupancy of the new Theatre Comique at 720 Broadway, and followed Ned Harrigan's fortunes at the Park and at the theatre he built on Thirty-fifth Street, which was opened on Dec. 29, 1890, with Rilly and the Four Hundred. The theatre has since become the Garrick. He became musical director at the Grand Opera House in 1895, and remained with Augustus Pitou until 1898, when he was engaged as musical director of Wallack's Theatre, which position he held until he fell ill.

More than two hundred of Mr. Braham's songs had been published, but he had written many more. From his boyhood days he had composed and arranged music. The words of nearly all of his songs were written by Edward Harrigan. Braham composed many of the airs while walking in the street. "Babies on Our Block" was sung as much as any of his songs. Among those most popular in their day were "The Mulligan Guards," "The Little Widow Dunn," and "The Charleston Blues." "Maggie Murphy's Home," for which Braham was averse to composing the melody, proved to be one of the most popular things he ever composed. One of the songs which Mr. Braham considered as good as any he ever composed and yet one of the least popular was "Mollie, My Crumpled Horn Cow." Others of his songs which attained the greatest popularity were: "The Gallant Sixty-ninth," "Paddy Duffy's Cart," "Hello, Baby," "Dad's Dinner Pail," "Skidmore's Fancy Ball," "Mary Kelly's Beau," "Poverty's Tears Ebb and Flow," "Where the Sweet Magnolia Grows," etc. In addition to his salary from the theatres, he received large royalties on the sale of music.

Mr. Braham leaves a widow, two sons and four daughters. His sons are David Braham, Jr., a comedian playing with the Checkers company, and George Braham, who succeeded him as conductor at Wallack's. His daughters are Mrs. Edward Harrigan, the Misses Alice and Rose Braham, and Mrs. A. H. Benoit.

The house would not hold all of the many friends who gathered at the funeral services held at the home of the late composer, No. 75 West 131st street, on the morning of April 13. Among others who were present were Mr. and Mrs. Mark Heinley, the latter under her maiden name of Marie Lavelle having headed the one time pantomime troupe of that name; Alexander Davis, one of the oldest of Mr. Braham's friends; and Lloyd Bowron, who was associated with Braham as leader.

On the sidewalk were gathered about fifty musicians from the Aschenbroedel Verein and the Wallack's Theatre orchestra, which Mr. Braham conducted for years. Under the leadership of Edward King, assistant director of the Seventh Regiment Band, the musicians played Chopin's funeral march on the way to All Saints' Roman Catholic Church, 129th street and Madison avenue.

At the church a low requiem mass was celebrated by the Rev. Cornelius F. Crowley. The burial was in Calvary Cemetery. There were no pallbearers.

HAMMERSTEIN SEES ATTORNEY-GENERAL.

Oscar Hammerstein, owner of Lew Fields' Theatre, has been to Albany and laid his troubles before Attorney-General Mayer. On his return Mr. Hammerstein stated that the Attorney-General has promised to take up his complaint very shortly. He also declares that within the past few days he has been trying to obtain a loan secured by mortgage on Fields' Theatre and that lending institutions have refused to take the security while the charges made by official remain uninvestigated. In a petition personally submitted to the Attorney-General on April 11 Mr. Hammerstein asks him to investigate the charge of criminal libel against Isaac A. Hopper, Superintendent of Buildings, and present the case to the Grand Jury or one of the Magistrates.

The petition alleges that Fields' Theatre is built in accordance with the building laws of New York and was opened on the Police Commissioner's permit, issued after the theatre was approved by Commissioner Hopper. The complaint also mentions District Attorney Jerome's criticism declaring the building to be unsafe, which Mr. Hammerstein charges was followed by Commissioner Hopper's declaration that alterations had been made in the theatre after the license had been granted. This charge Mr. Hammerstein says is false and was made with intent to injure him.

The petition also makes this assertion: "Jerome is also the adviser of the Grand Jury, and your petitioner verily believes he advised the Grand Jury not to begin any inquiry into the case."

THE MODJESKA BENEFIT.

For the Modjeska testimonial at the Metropolitan Opera House on May 2 there will appear in the selected scenes of *Macbeth* and *Mary Stuart* with Madame Modjeska, James O'Neill, Louis James, Barton Hall, William Courtenay, Vincent Serrano, John Glendinning, Kate Denin Wilson and Mary Shaw. Others are being selected by Daniel Frohman for the special cast of these acts. Mrs. Patrick Campbell will also appear in a special scene. Ada Rehan will be assisted in *The Country Girl* by Otto Sklar, and a special place has been prepared in the programme for Paderewski to give a piano recital.

THE SECOND FIDDLE FOR CHARITY.

At Terrace Garden the night of April 15 the Young Folks' League of the Hebrew Infant Society held their tenth annual reception and entertainment. Louis Mann and his company gave *The Second Fiddle*. Promenade music was furnished during the evening by the Old Guard Band, and dancing followed the play. The auditorium was crowded and the large sum of money raised by the reception will go to the building fund for the new asylum, now in course of construction.

BEN GREY AS PROFESSOR?

An effort is being made, it is said, by the faculty of the University of California to secure the services of Ben Grey as a professor in that institution. His stage productions, as President Wheeler explains, would have the same relation to his lectures on the drama that laboratory work has to lectures by savants now at the University, and so he has been offered the chair of Dramatic Literature. Mr. Grey's decision has not been announced.

PERSONAL



ADAMS—BARRYMORE.—Ten years ago, in April, 1895, Maude Adams and Ethel Barrymore played in Springfield, Mass., in the company of John Drew, presenting *The Butterflies* and *The Masked Ball*. During their Springfield visit these actresses went to Bosworth's studio and had the above photograph taken. Neither actress was then featured in the advertising of the company, Mr. Drew being the sole imposing star. During their recent engagement in Springfield Miss Adams and Miss Barrymore learned to their regret, when seeking to have photographs printed, that the plate from which the dual portrait comes had been lost. It is, therefore, a somewhat rare souvenir, for both are now mature women, and both treasure the girlish picture, the only one in which they appear together.

IRWIN.—May Irwin, who was to appear in the Academy of Music in Newburgh, N. Y., April 15, in *Mrs. Black Is Back*, had to cancel the engagement on account of sickness. She cut a finger while manicuring and blood poison set in. She came to New York and her physician forbade her acting for several days.

ELLIOTT.—Maxine Elliott, on arriving in London, April 16, found that the scenery for her play had been accidentally left behind in New York. She was compelled to postpone her opening until April 25.

PORTER.—Manuela Porter, a Creek Indian princess and daughter of General Pleasant Porter, chief of the Creeks of Muskogee, I. T., will make her debut on the stage next season in Marie Cahill's company. She has been studying vocal music in New York this winter, and is said she will sing an Indian song in the new play.

ARTHUR.—Joseph Arthur reports a recent burglary of his residence at Pelham Manor, the thieves securing booty worth from \$1,800 to \$2,000.

BAGGE.—Harry Bagge, formerly well known here as an actor, was in New York last week in the interest of the *London Chronicle*. Mr. Bagge is associated directly with the Paris office of that journal.

FRAWLEY.—T. Daniel Frawley will be starred by Henry B. Harris on the Pacific Coast in *Ransom's Folly*, which was originally played by Robert Edison.

CORBETT.—James J. Corbett has signed a five years' contract with Henry B. Harris. Beginning next season he will be starred.

MAY.—Edna May will continue in *The School Girl* until the end of May, after which the company will disband for the season. Miss May will not go to London, as was originally planned, but will remain in America and begin her next season at Daly's Theatre in a new play.

COLLIER.—William Collier and his company in *The Dictator* will sail April 19 on the *Majestic* and appear at the Comedy Theatre, London, May 3. After a month's engagement there the players will return to New York and appear in the comedy at the Hudson Theatre June 12.

ADLER.—Jacob Adler has been engaged to appear as Shylock in the production of *The Merchant of Venice*, in which Percy Haaswell will be seen as Portia, at the American Theatre on May 15. He will play the part in Yiddish, while the supporting company will be composed of English speaking players.

STRINGHAM.—Sadie Stringham will sail on the *Noordam* May 31 to visit her son, Russell Stringham, who has a studio in Paris and to spend the summer months.

PATTI.—The rank of knighthood in the Legion of Honor was conferred on Adelina Patti (Baroness Cederstrom) in Paris, April 14.

STODART.—The condition of J. H. Stodart has considerably improved. Should the improvement continue his doctor says he will be able to leave for his home in New Jersey in two weeks. His son has returned to New York.

CONQUEST.—Ida Conquest, now with Ellis Jeffreys in London Assurance at the Knickerbocker Theatre, has arranged with William Farnum to appear in his stock company this summer in Buffalo.

HALE.—Walter Hale, leading man with William H. Crane's company this season, underwent a second operation for appendicitis the afternoon of April 11, at St. Luke's Hospital. The surgeons hope for a favorable recovery.

TELEGRAPHIC NEWS

CHICAGO.

Four Women Stars Twinkle—Other Attractions—Summer Plans.
(Special to The Mirror.)

CHICAGO, April 17.

The bills this week: Grand Opera House, Mrs. Fiske in Leah Kleschna; Illinois, Viola Allen in A Winter's Tale; Garrick, Lillian Russell in Lady Teazle; Studebaker, Ben Greet company in Everyman and Shakespearean plays; Powers, Ethel in Sunday; Auditorium, Grease and hand all week; McVicker's, Home Folks; La Salle, Isle of Bong Bong; Bush Temple, Stock in The Man; Hyde and Benham's, Hart and De Mar in Mama's Papa; People's, Stock in The Orphan and the Heiress; Great Northern, Billy B. van in Errand Boy; Columbus, Robert Fitzsimmons in Fight for Love; Alhambra, Searchlights of a Great City; Academy, Fast Life in New York; Bijou, New York Day by Day; Thirty-first Street, May Homer and Stock in Hickory Farm; Criterion, More to Be Filled than Scorned; Marlowe, Fabio Romani first half, Lyman Brothers second half, New York Day by Day next Sunday night and opening of new stock season Monday; Howard's, Stock in Ten Nights in a Bar Room.

The Ben Greet Elizabethan players go from Chicago to Minneapolis as the first dramatic attraction booked at the new independent theatre of that city, the Auditorium, by its new assistant manager, Pat Bannen.

Fort Sheridan Park will open May 28, and the Vaudeville Association has fixed other Summer park opening dates as follows: Hopkins Park, Kansas City, May 7; Highland Park, St. Louis, and Hopkins parks, Memphis and Louisville, April 30.

There will not be a tin man and a scarecrow in The Woggle Bug, though the characters are in the marvellous land of Oz. The lead in The Woggle Bug will be Jack Pankinhead. The production will open with a prologue showing a cornfield in moonlight, with music, and all the action in pantomime. Here is where Jack Pankinhead materializes. The setting for this, painted by Walter Burridge, will be an achievement of notable beauty and the ten minutes devoted to this introduction should be very effective. Much depends on the music, which has been written by Frederic Chapin, who composed The Forbidden Land music. Mr. Chapin has completed eighteen other Woggle Bug numbers, and there will be about twenty-five in all. The scenes of the Jeweled City, the Rose Bower, and the Garden of Jewels should be in the hands of Mr. Burridge and a good producer afford something that will arouse the admiration of the public. L. Frank Baum has arrived from California to apply himself to the production, and the first performance is set for June 4, but may be a week later. The general glimpse which The Mirror was favored with last week certainly made the production seem interesting.

Chicago's first truly local review, All 'Round Chicago, was still a good deal of a mystery last week in Chicago, even at the theatre, McVicker's, where it is to be produced April 30. And it seemed odd to read that All 'Round Chicago was being rehearsed in New York. Mr. Brady is expected here this week, insisting, no doubt, on that apostrophe before the "round," as he did at first in regard to the "way" of Way Down East. While B. C. Whitney is doing on "Isles" in titles, Mr. Brady is making goo-goo eyes at apostrophes. He will give us our own Chicago on the stage in twelve scenes, six each in two acts, and Chicago's 2,000,000 population will dwindle on the stage to 150. If A. Baldwin Sloane furnishes as good music as he did for The Mocking Bird, that detail of All 'Round Chicago will be good. The scenery is bound to be fine, for Thomas Moses is painting it, including six full stage sets, with all the resources of the Roman and Landis studio at his command. If Fred Rankin has provided a book of equal excellence success is assured, for Mr. Brady may be relied upon to give us a good cast. The run of All 'Round Chicago at McVicker's will be indefinite, but it is not merely for Chicago. It will go on the road.

Eddie Garvie is to have a prominent part in The Mayor of Tokio at the Studebaker.

Kingling's Circus at the Coliseum has a programme of better sustained interest than ever. There is an excellent variety and clever arrangement of the "clowns are better than ever, with "Cashie Chadwick," the illusion of shooting a man from a cannon, and the automobile that runs over numerous human beings and explodes in collision with a cow. The spectacle of the Field of the Cloth of Gold, reproducing the commemoration of the peace pact of Europe arranged by Cardinal Wolsey between King Henry VIII of England and Francis of France, is a complete success. The costumes, spick and span here, were dazzling and the figures executed by the horsemen with feathered hoops, received enthusiastic applause. The menagerie is extensive, up-to-date and in fine condition. Three rings full of comedy bareback riders was a feature that pleased the big audience, and several acts, including clever performing dogs, with gymnasts and bareback riders, were popular.

Otto Ringling returned from Columbus, O., last week, and the announcement was made here that the Ringlings, having secured control of the Forepaugh and Sells shows, had organized the management with A. G. Ringling as general agent and Henry as manager. The newly acquired circus will winter in Wisconsin.

Lyman Glover assures me there will not be any chance to nod at any performance of The Land of Nod at the Chicago Opera House on and after the June opening. He says a score or more of handsome chorus women, selected from a crowd of applicants, have been engaged already.

It is announced here that The Earl and the Girl, after a week in Milwaukee and a week in St. Louis (next week), will go to Boston and fill an indefinite engagement there awaiting the completion of the work on the Casino in New York. Victor Morley, the Walgrave of The Earl and the Girl, has been engaged for several seasons by the Shuberts.

The bill for the third and last week of the Ben Greet season at the Studebaker, is Everyman every night except Thursday and Saturday. The afternoon-evening performance of Hamlet will be repeated Thursday, and The Comedy of Errors Saturday night.

Burns Mantle, of the Inter-Ocean, says that Charles J. Ross, William Norris, and Arthur Dunn have been engaged for The Land of Nod at the Chicago Opera House, and, as the extravaganza calls for three comedians, these may be the three. It is not surprising that May De Souza is likely to be one of the principals. Marguerite Sylva, also mentioned, is to be out here to fill a vaudeville engagement about the time of the opening of the extravaganza.

I hear that Little Johnny Jones will not reach the Illinois until August, and that this renews the probability that Will J. Davis will put on his Chaffeur as the Summer attraction.

Blanche Hazleton, who has been leading woman of the Avenue Stock, closed with that company when the house ended its career as a stock theatre April 16. Miss Hazleton will spend the Summer at Sheboygan, Wis., as a member of the Sheboygan Stock again.

Joseph E. G. Ryan, after the horse and automobile shows, has virtually disappeared from public view. After life's fitful fever he sleeps well.

Hamlet, afternoon and evening, like Parsifal, was a great success Saturday week at the Studebaker in point of attendance at least, even if Greet did not please the critics as Hamlet. The audience went out for dinner and came back in the evening to finish the play with apparent hearty interest in the new experience. Amy Leslie said the long, complete presentation, as Shakespeare intended, made it a logical, understandable entity which it was not often, after certain stage-managers hacked it up. The Studebaker management says 500 people who were extremely anxious to see this long, complete production of Hamlet were turned away.

Possibly when Manager Harry Hamlin got back to the United States the other day and

looked over the bookings for the Grand next season by Harry Askin, he saw that about everything brilliant had been secured, except the aurora borealis and the Emperor of Germany. George Hamlin is now in Berlin.

San Toy made a record in its two weeks at the Grand, which indicated it might have stayed longer with prosperity. The second week started with a full house Sunday night, and Treasurer McDaniels narrowly escaped the humiliation of having to turn people away.

Colonel Leslie Davis has engaged some jubilee singers and dancers for the levee scene in Uncle Tom's Cabin at the People's this week, and Stage Director George Berry has spared no pains in preparing the scenic and electrical effects.

Robert Hilliard, looking very handsome and prosperous, was about the lobby of the Chicago Opera House last week when he was held up. The Mirror pointed a question at him and he said he was going to stick to vaudeville. He will be seen next season in his excellent new playlet, As a Man Sows.

Fred Julian, formerly in the Elliott stock at the Thirty-first Street, where he made many friends, was a caller at The Mirror office last week on his way to "Frisco" to open April 23 at the Grand, under Dick Ferris' management. He was accompanied by Mrs. Julian.

There was only one attraction that went out of Chicago this season worth \$50,000 behind it, and its career was short. The members of the company all got their salaries, and they were pretty good salaries, but the ghost walked only three or four times.

Mrs. Fiske's mail order sale was the largest of the season, not excepting Mansfield, and her engagement opens to-night with unmistakable indications that it will be most successful.

The Woggle Bug will wobble after all this Summer at the Garrick. Henry Reeder and Frank Baum have resumed amicable relations and the book of the extravaganza, which was not begun when the litigation was started last month, is now arriving by sections at Mr. Reeder's office in the Schiller building, on the next floor above the offices of the Shuberts.

William Jossey, formerly leading man of the Elliott stock at the Thirty-first Street Theatre and for a long time one of the most popular members of Mr. Elliott's company, has returned to Chicago from Memphis, after a season there as stock leading man.

Joseph Murphy had several capacity houses last week, and with business none too good around town generally he still drew enough to make it a good week at the Grand Northern.

Quincy Adams Sawyer will follow The Grand Boy at the Grand Northern, beginning next Sunday and remain two weeks. Our New Minister then comes for a week, to be followed by Me, Him and I, returning for a week.

Two weeks of Uncle Tom are in store for Chicago on the West Side at the People's this week, and on the North Side at the Bush Temple next week.

The Christian did a very large business at the Bush last week and must go on record as one of Miss Shober's several hits of the season.

Ed Rowland, of Rowland and Clifford, spent a few busy days in the city last week, and will return later.

Love's Lottery will be at the Illinois two weeks, beginning May 1.

Sudermann's Ara was played at the Grand last night at a benefit for Albert Alberg, an Anglo-Swedish actor and author who is returning to his native land to spend the rest of his life after forty-three years in the theatrical and literary world.

Piff, Paff, Pouf follows Lillian Russell at the Garrick.

Yon Yonson will be at the Alhambra next week, and the James Boys at the Bijou. At the Columbus, Billy Kersand's Minstrels. Florence Galsie, who has been touring successfully in Hal Godfrey's little company, returned for a short visit last week.

Creators opened at the Auditorium Sunday, before the usual enthusiastic audience.

The Girl and the Bandit will return to the Studebaker April 24. OTIS L. COLBURN.

BOSTON.

Biblical Play for Nance O'Neill—Attractions for a Theatrically Dull Week.

(Special to The Mirror.)

BOSTON, April 17.

Light business is pretty sure to be the rule here Holy Week, as is usually the case.

The Gentleman from Indiana has a single week at the Majestic, being boomed on the literary side of it in the most pronounced fashion. The first announcement was that Mrs. Clara Bloodgood would be starred in the piece, which came as a bit of surprise when it had been known that Edward Morgan had been the star of the original production. Then it was announced that Mr. Morgan would come, too, for the Boston engagement, so that a double richness was provided by Lieber and Company. One of the most interesting engagements for the supporting company was Horace Lewis, who was always a special favorite in the days when he was a member of the stock company at the Castle Square. The entire company is excellent and the piece seemed to please the large audience to-night.

An interesting old-timer was revived at the Castle Square to-night in The Ticket of Leave Man, with Howell Hansel and Lillian Kemble in the leading characters. Ivy Troutman is also seen to advantage. She is one of the late comers in the stock company this season, following her engagement with Amelia Bingham, but she has played capably every part that has fallen to her lot.

This is the final week of the engagement of Mrs. Patrick Campbell in The Sorceress at the Hollis, and her tour of America will close after her week here and one more in Philadelphia. Business has been good, although not capacity testing. The house will be closed Good Friday night.

George Sidney in Busy Izzy, which has already had two popular engagements here, is at the Globe for a week.

Harry Clay Blaney in Across the Pacific is the attraction at the Grand Opera House. Nance O'Neill began her third and last week in Boston with the presentation of Judith of Bethulia. The Thomas Bailey Aldrich play which she originally produced here last September. For the rest of the week she will play a repertoire, the plays being Hedda Gabler in addition to those which she has already given here. The last night will give scenes from five plays.

Humpty Dumpty continues at the Colonial.

Robert Edson in Strongheart continues to fine audiences at the Park.

Wilton Lackaye and The Pit are at the Boston for their last week, the last presentations of the play in this city, as he is to have a new piece next season. An innovation in the way of advertising was tried to-day by having a man walk along Washington Street ready to give \$10 in gold to whoever asked him what was the attraction at the Boston.

The Convict's Daughter is the melodrama of the week at the Bowdoin Square, with nearly the full stock company in the cast. Charlotte Hunt being the conspicuous absentee. Charles Miller plays the part of Jack Warburton, and Butler Haviland is William Woodford.

It has been finally settled to have the production of the dramatic last of On Satan's Standing made at the Hollis last of May. Guy Standing will play the leading role, and among the first engagements for the cast were Lindsay Morrison and Mary Sanders, two of the prime favorites at the Castle Square. The piece will run until June 10.

That same day will mark the closing of the regular season at the Castle Square. Ordinarily the house has had its Summer season open the last Monday in April, but this year an arrangement was made to have the regular season continue until June. The present management will not operate a Summer stock company here, but I would be greatly surprised to see the Castle Square close since it has always made a great reputation as an "all the year round" playhouse.

Grace George does not play Boston this year with Abigail, but she comes the nearest thing

to it on Patriot's Day, when she is at the Malden Auditorium, and quite a number of her Boston friends are going out.

Another quiet booking was made at the Majestic last week when the revival of Florodora was secured from New York to go on following the week of The Gentleman from Indiana.

Clayton Gilbert is directing the preparations for An Enemy of the People, which is to be given as the Ibsen performance for the Twentieth Century Club.

Edward Morgan will sail for Europe immediately after the close of The Gentleman from Indiana to consult with Hall Caine in regard to his character in The Prodigal Son.

Mary of Magdala is in rehearsal at the Castle Square, and will be the next play given by the stock company at the house.

Charles Miller, leading man at the Bowdoin Square, was given a stag dinner by members of the Criterion Club at the Westminster last week.

A farewell reception to Isetta Jewel is to be given by Mrs. George H. Shepley at her home in Newtonville to-morrow afternoon. She goes to Detroit to take the position as leading lady in a stock company there. De Witt Jennings, of the Castle Square, will be another member of the same company.

Lillian Kemble has declined an offer to go to California to appear under the management of Belasco and Mayer. The club in Arlington named after her has offered her the use of a three-room camp on Lawrence Pond, Andover, for occupancy during May.

Nance O'Neill was tendered a farewell reception by Mrs. E. H. Crosby, wife of the dramatic editor of the Post, last week, and some of the best-known players in town were present.

Martha Waldron, who is one of the members of Mrs. Patrick Campbell's company at the Hollis, is the stepdaughter of C. W. Barron, the well-known writer on financial topics in this city. On the opening night of her engagement there was a party of eighty of her friends to watch her appearance.

J. B. Houston, who is better known from his stage name of Butler Haviland, filed a petition in bankruptcy last week with liabilities of \$1,734. and no assets. His largest creditors are Dr. E. C. Hubbard, \$500; Dr. L. H. Tuttle, \$250, both for medical services, and W. G. Smith, Old Orchard, rent, \$500.

A notable performance of operatic excerpts was given at the Boston on April 4 by the pupils of the New England Conservatory of Music School of Opera. The notable success was the two last acts of Carmen, in which Mrs. Martha Richardson sang and acted the title-role superbly to the Don José of Ray Flanel. A scene from The Masked Ball and the buffo duet from I Falci Monetari, an act from Aida, and Haldual, by Oreste Bimboni, the director of the school, was also given with fine effect.

During the week of C. W. Webber, of this city, have completed a Biblical drama, A Daughter of Judea, which has been accepted by John B. Schoeffel, who will produce it in Australia with Nance O'Neill in the leading role.

Maynard Waite has returned to New York, after doing for Strongheart the best press work that Boston has seen this season.

Gertrude Binley, of Nance O'Neill's company, is a bride, and the story of her marriage to W. L. Thorne, of the same company, came out during the past week. She was a society girl from Brookline who had made success as an amateur with the Criterions. The romance began when they met at the opening of Miss O'Neill's season. The ceremony was performed at Albany.

Robert Edson and Mary Shaw are among the foremost of the players who will take a part in the Dorothea Dix House benefit at the Tremont 25. All the houses are taking an interest in this institution, which takes such excellent care of the children of the stage. JAY BENTON.

PHILADELPHIA.

Outlook for the Week Not Good—Primrose Minstrels and Eugene Blair—Notes.

(Special to The Mirror.)

PHILADELPHIA, April 17.

After the openings last week there was a big drop in patronage, and this being Holy Week—strictly observed in the Quaker City—the prospects are anything but bright. Our managers expect a revival for the Easter holidays, but the season is practically over.

The Broad Street Theatre is closed this week to reopen April 24 with Mrs. Patrick Campbell in The Sorceress.

The figures for the season of the Philadelphia Orchestra have just been made public: Expenses, \$99,746.28, and the receipts, \$45,877.57; guarantee fund, \$48,627.50, leaving a net deficit of \$5,241.21, which the Women's Committee will make good.

Primrose Minstrels gave a street parade to-day, and inaugurated in the evening a week's engagement at the Chestnut Street Opera House, presenting many original, attractive features. Mask and Wig Club of the University of Pennsylvania in their new burlesque, Mr. Hamlet of Denmark, week of April 24.

The Royal Chef was welcomed at the Chestnut Street Theatre and will remain this and next weeks. D. L. Don, assisted by a company of people in pretty music and specialties, received well merited applause. The Sho-Gun follows May 1.

Edna May in The School Girl will be the attraction at the Garrick Theatre for two weeks. Otis Skinner in The Heiress May 1.

The Maid and the Mummy in its third week at the Walnut Street Theatre, plays to light patronage.

At the Grand Opera House Arizona is the week's attraction and pleasing good business. The cast is particularly strong. The Seminary Girl April 24; The Silver Slipper May 1.

A good attraction at popular prices offered at the Park Theatre is The Runaways, with Arthur Dunn and capable support. Thomas E. Shea is making great preparations for his first representation of The Great Adventurer, April 24, booked here for three weeks.

The Sambo Kid with Eva Tanquary featured, is in its second and final week at the Casino. Smiling Island returns April 24.

The Russell Brothers in The Female Detectives is the offering at the Girard Avenue Theatre for the week, and despite the Lenten holiday will attract many. Princess Chic follows 24; Mason and Mason May 1.

In the Shadow of Darkness, with Gertrude Swiggett in the leading role, is the attraction at the National Theatre. The story deals with New England life. The supporting company is strong. Her First False Step April 24.

The People's Theatre has a good card this week in Billy Clifford and his musical comedy, How He Won Her; many musical specialties, including the Four Alhambra Girls, a quartette of English ponies, are features. Sign of the Cross April 24.

Howard Hall, in The Millionaire Detective, a comedy-drama with scenes laid in New York, the attraction for the week at Blaney's Arch Street Theatre. The Queen of Frenzied Finance plays a part in the plot. It was well received, and proved a success at the popular priced theatres. Lottie Williams, in My Tom Boy Girl, April 24.

Hart's Kensington Theatre, second and last week of Mame Fleming, changing programme to Carmen to appreciative audiences. The Ranch King, with Bristol's equine wonders, April 24.

At Forepaugh's Theatre, on account of the success of Eugene Blair the four weeks' engagement has been extended to five. Zaza this week attracts widespread attention. George Learock has been engaged as director and leading man for the Summer season, which will be inaugurated May 8, introducing novelties.

Darcy and Speck's Stock company at the Standard Theatre present for week Devil's Island, with George Arvine and Mattie Choate in leading roles. Because She Loved May 1.

Saake's German Stock company at the Bijou Theatre appear this week in Love's Carnival and Luck With Women, with a capable company to an appreciative audience.

Dumont's Minstrels at the Eleventh Street Opera House announce the last week of the three roaring burlesques. They have opposi-

tion this week in Primrose's Minstrels playing near by at the Chestnut Street Opera House.

S. FERNBERGER.

WASHINGTON.

Maude Adams at the New National—Frank Daniels in Sergeant Brue—Notes.

(Special to The Mirror.)

WASHINGTON, April 17.

Maude Adams' engagement this week at the New National Theatre, where she appears in a double bill, is one of strong interest, in connection with her delightful performance of Lady Babbalanza in The Little Minister and her impersonation of the laundry slave in the one-act play, 'Op o' My Thumb.' The opening audience to-night is select and fashionable, and accorded her a rousing welcome.

Frank Daniels returns to the Columbia Theatre, and in the new comedy of Sergeant Brue the comedian is seen in a character in which the lines are more legitimately drawn, but in which fun is plentifully distributed. Blanche Ring, Harry Macdonough, and Sallie Fisher have important roles, and others cast to advantage are Anna Fitzhugh, Clara Belle Jerome, Ida Gabrielle, Alfred Hickman, Walter Percival, Gilbert Clayton, Laurence Wheat, David Bennett, and James Reaney. The Sho-Gun next.

The new Charles E. Blaney play, My Tom Boy Girl, specially written for Lottie Williams, presents that versatile little comedienne in the triple roles of Josie, Captain Charlie, and Ragged Joe. A large audience gives the stamp of emphatic approval. Prominent in a cast of forty are Priestly Morrison, Albert Lester, Walter G. Horton, Eugene La Rue, Barton L. Gray, Albert Hall, Edward B. Giles, William Handy, Maud Kellett, Nellie Maskell, Harriet Davis, Allie Marshall, and Dorothy Carter. Arizona is next week's announcement.

Tracked Across the World crowds the Academy of Music. Among the stirring scenes are a rolling prairie at sunrise, a Chinese gambling joint, a bull pit and arena at Madrid, and a nihilist den in Russia. A Race for Life is the underline.

A certificate of incorporation has been placed on record for the Washington Lodge, No. 7, Theatrical Mechanical Association of the United States and Canada. The incorporators are Robert M. Frost, John A. Gayer, W. H. Stebbins, Charles Mullin, and Louis G. Freeman. The objects of the association are to render assistance to its members and their families in times of sickness and death and for the mutual improvement of its members.

The Josef Hofmann and Fritz Kreisler piano and violin joint recital Friday afternoon at the New National drew one of the largest audiences of the season.

During the engagement of George Primrose's Minstrels at the Columbia Theatre last week a benefit was given to the Arab Patrol of Alma's Temple of the Mystic Shrine, when the house was packed to the doors. After the performance the minstrels were the guests of the Patrol at a supper at the Regent Hotel, where an informal musical programme was given by members of Mr. Primrose's company.

An Easter musicale for the benefit of the building fund of St. Matthew's Church will be given next Thursday at the Lafayette Square. Signor Giuseppe Campanari, baritone, and Selma Kronold, soprano, of the Metropolitan Opera company; Marie von Unchuld, pianist, and Anton Kaspar, violinist, are the noted soloists engaged.

Charles Snyder, principal doorkeeper of the Columbia Theatre, celebrated in baseball circles, got back into the game during the past fortnight, being called upon to umpire the preliminary practice exhibition games of traveling clubs.

Shepard's moving pictures continue an attractive Sunday night drawing card at the Academy of Music.

The Pittsburgh Orchestra, under the conductorship of Emil Paur, assisted by Madame Johanna Gadecki, the Wagnerian prima donna, and the Washington Festival Chorus of 500 voices, will be heard at Convention Hall April 28.

The Mask and Wig Club of the University of Pennsylvania will present, the closing night of the season of The Lafayette Square, May 8, its new burlesque, Mr. Hamlet of Denmark. JOHN T. WARDE.

PITTSBURGH.

The Gayety Closed—Small Attendance at Other Theatres—News Notes.

(Special to The Mirror.)

PITTSBURGH, April 17.

There is a noticeable shrinkage in the attendance at the theatres to-night, and one house is closed for the week—the Gayety—as the booking agency could not furnish a suitable attraction.

Out at the Empire the offering is The Gunner's Mate. Barney Gilmore will play his annual engagement at this house next week.

At the Avenue the Avenue Dramatic company presents Ten Nights in a Bar Room. Thelma will be next week's play.

The Holy City is presented by the Harry Davis Stock company at the Alvin. It is elaborately staged, and given by the members of the company with a large number of supernumeraries. Charles Richman and Annie Irish have the leading roles, and this is the final week of their connection with Mr. Davis' company. Sarah Truax will head the company next week in Trilby.

The Duquesne has The Silver Slipper presented by a good-sized company. In which are Snitz Edwards, Beatrice Golden, Mary Burser, Lora Leib, Isabel Howell, Gene Cole, Edith Sinclair, and Fred Freeman. Next week, Stella Maybrow in The Show Girl.

This is the second and last week of Ben Hur at the Nixon. The Rogers Brothers in Paris follows.

Wedded and Parted is at the Bijou. Nobody's Darling is the underline.

Daniel McCullough, assistant manager of the Empire, died at his home in this city last week. His death was due to acute heart trouble.

Charles Richman and Annie Irish will return to New York at the conclusion of their engagement at the Alvin at the end of this week.

Paul Burns, comedian of the Avenue Dramatic company, signed a contract last week with A. H. Woods for next season.

Virginia Cranna has been the guest of Alma Chester during the past week. Miss Cranna is resting preparatory to starting on the Keith circuit.

The local Press Club entertained the principals of the Smiling Island company on last Tuesday night at the club after the performance.

John P. Harris, Jr., who is connected with Harry Davis in the management of the Grand, will build a new theatre in McKeesport, Pa., to be completed and opened in next October.

Janet Waldorf is at home with her mother in this city, after her season with Lieber and Company's The Eternal City.

Mrs. Charles Richman is visiting her husband this week. ALBERT S. L. HEWES.

ST. LOUIS.

John Drew and Mother Goose—Mrs. Wiggs of the Patch and Other Attractions.

(Special to The Mirror.)

ST. LOUIS, April 17.

John Drew, in The Duke of Killarankie and a clever company, which includes such artists as Margaret Dale, Fanny Brough, and Ferdinand Gottschalk, is the offering at the Olympic Theatre to-night. The greeting audience is one worthy Mr. Drew's high standing as a finished comedian. The underline is Piff, Paff, Puff.

Madge Carr Cooke, Helen Lowell, and Will T. Hodge come into the Garrick Theatre to-night escorting that droll lady of the big heart, Mrs. Wiggs of the Cabbage Patch. The Shuberts' The Earl and the Girl next week.

Joe Cawthorne, W. H. Macart, Harry Kelly, Clifton Crawford, Neva Aymer, Corinne, Edith

St. Clair, Edith Hutchins, Allen Ramsey, and W. Stanton, the Grigolatis and other featured attractions have called out a good house at the Century to-night, where they will amuse for two weeks in Mother Goose.

The Choral-Symphony Society brings its session to a close to-night at the Odeon, when Madame Gaski is the soprano and Alfred Ernst the conductor.

Marie Wilhelmy had a benefit last night at the Olympic Theatre, and gave Hennequin's *Ille Double*, a farce in four acts, which was called *Der Doppelgänger*. It was new here, and Marie Wilhelmy had a capital part as Widow Leclaire.

The farce *My Wife's Family* came to the Grand Sunday afternoon and was well liked. Hal Stephens and Harry Linton made special hits, as they had characters suited to their cleverness. Nannette Comstock in *The Crisis* is the underline.

Over Niagara Falls is the thriller that pleases the patrons of the Imperial Theatre this week. The Moonshiner's Daughter follows.

The Holy City will be played by the Odeon Stock company for Holy Week, and is preceded by a half hour's organ recital by William Condon, the organist of the Odeon. Trilby was played twice yesterday (Sunday).

The Dainty Duchess Burlesquers are at the Standard this week and the New York Stars next week.

Gladys Moore, of The Royal Chef company, has resigned and left for Portland, where she will appear in a more prominent position in the Lewis and Clarke Exposition programme.

Nettle the Newgirl came to the Havlin Theatre yesterday, and is an interesting story of New York life. Wanda Ludwig plays the title role well. Edwin Butz was the hero, and L. B. Parker, the author played the wicked adventurer. More to be Pitted Than Scorned is the underline.

Billy Kersands is at the Crawford with his own minstrel co.

The Yankee Consul will follow Mother Goose after its two weeks at the Century.

The performance at the Standard to-night is the annual benefit for Leo Richenbach.

J. A. Norton.

BALTIMORE.

Al. H. Wilson's New Play—Academy of Music Closed—Electric Park Soon to Open.
(Special to The Mirror.)

BALTIMORE, April 17.

Al. H. Wilson appeared at the Holliday Street Theatre last Thursday in his new play, *The German Gipsy*, with the following cast:

Metz Engelbrecht	Al. H. Wilson
General von Lundberg	Harry H. Fisher
Wolfgang	Ross O'Neal
Clarence Rock	J. K. Hutchison
Jake	H. H. Greene
Zilpah	Rollinda Balmbridge
Widow Teller	Florence Stover
Rosie Teller	Manda Hendrix
Granny	Aurelle Durand
Little Gretchen	Little Olive Wright

The plot of the play is based on the love of a gipsy girl, Zilpah, for a young German, Metz Engelbrecht, who accompanied the gipsies in their flight to America from Germany, where members of the tribe were suspected of having committed a murder. Metz is reclaimed from the wanderers by a wealthy uncle, General von Lundberg, who is living the life of a country gentleman in northern New York. A mock wedding ceremony had been performed between Metz and Zilpah, and by this the gipsies force Metz back to them, but when Metz discovers a plot of the gipsies to poison Zilpah he again leaves them. There is comedy in the efforts of a matrimonially inclined widow and her daughter to win Metz for themselves. In the end Metz circumvents all the plotters and marries the heroine. The performance was smooth and Mr. Wilson and his company pleased the audience.

Smiling Island was presented to-night at Ford's Grand Opera House for the first time in this city, coming direct from Chicago. Some of those in the cast are William Blaisdell, David Torrence, Ed Redway, William Cameron, Charles H. Bowers, W. W. Black, Theodore S. Peters, Hugh Fay, Wilfred Gerdes, Edward Baker, Arthur S. Hull, Charles Cantor, Zelina Rawlston, Catharine J. Hayes, Ruby Fitzhugh, Reine Davies, Leona Anderson, Laura Senac, Daisy Dale, Besse Evelyn Gibson, Lucille Kelly, Maud Earl, Lillian Brink, Viola Carstett, Florence Gardner, and the pony ballet composed of Misses Ianier, De Wolf, Helen Helms, Vera Olive, Alys Gilrain, Jean Arnold, Blanche Savoy, Pausy Snyder, and Jessie Howe. De Wolf Hopper, in Wang, will follow.

The Academy of Music is closed. Richelleu is presented at the Lyceum by the Russ Whytal company. Mr. Whytal as the Cardinal and Miss Baker Julie De Mortemar. Following it will be Trilby.

Nat M. Willis is playing a return engagement in Son of Rest at the Auditorium. May Florine Linden sustains the most important female part. Alene Colin, Charles Udel, May Harrison, Georgia Snyder, Evangelina Dixey, and others are in the cast. The Street Singer next.

A Race for Life is presented at the Holliday Street. Next week, Wedded and Parted will be the attraction.

At Blaney's When the Bell Tolls is the attraction. Howard Hall, in The Millionaire Detective, next week.

There will be a light opera season at the Maryland, beginning May 1. The first production will be The Persian Lamb, by Wilford Herbert and Arthur H. Robb, followed by The Mikado, The Grand Duchess, and other works, the performance running well into June. Harry Trux, lately of the Lyceum and well-known as a singer in Baltimore choirs, will be a member of the company. M. V. Murphy will be one of the comedians.

Edwin Mordant and Ola Humphrey will appear in a special season, beginning May 1 at Blaney's in a repertoire of late plays.

The season at Electric Park will open on May 29.

HAROLD RUTLEDGE.

CINCINNATI.

The Circus Season Opens—Good Easter Attractions—Notes and Gossip.
(Special to The Mirror.)

CINCINNATI, April 17.

Holy Week always brings a musical attraction to the Grand, and this year it is the Rogers Brothers' turn. They opened to-night before a satisfactory house in The Rogers Brothers in Paris. Prominent in the company were Virginia Cohan, Dorothy Hunting, Bessie De Vrie, Vinnie Bradstreet, Joseph Kane, George Austin Moore, and John Conroy. E. S. Willard follows in repertoire.

Sherlock Holmes, for the first time here at popular prices, is the attractive bill at the Walnut, with a good opening yesterday. Errol Dunbar heads the company as the famous detective. The Forepaugh players at Robinson's revive Frou-Frou this week with Lavinia Shannon in the title role. The other numbers are well cast and a creditable performance is given. Barbara Fritchle next week.

Signs of Summer are numerous: the bill boards announce the opening of the parks and the circus. Robinson's Circus as usual opens its tour here, playing in various parts of the city for a week, commencing Easter Monday. Ringling Brothers' Circus comes the following week for a shorter engagement. The first of the Summer parks to open will be Chester, which commences May 14.

The German Theatre company appeared last night in a four-act character play by Anzenberger, *Das Vierte Gebote*. Hansi Rossi, the ill, is out of danger, but will not be able to resume her work this season.

The James Boys in Missouri is doing well at the Lyceum. Heuck's has, for this week, The Lighthouse by the Sea, by Owen Davis.

H. A. SUTTON.

OPENING OF THE HIPPODROME.

Thompson and Dundy's New Playhouse Starts in a Blaze of Glory.

The night of Wednesday, April 12, 1905, marked one of the greatest events in the history of amusements in America, for it was on that evening that Frederic Thompson and Elmer S. Dundy threw open the doors of their new Hippodrome, and welcomed an audience that for size, brilliancy and enthusiasm has never been surpassed in this country.

THE MIRROR a few weeks ago printed a detailed description of the great building, but the cold facts pale into insignificance when one comes face to face with the task of describing the many wonders that have been evolved by the fertile brain of Mr. Thompson, who deserves most of the credit for the designing and carrying out of the plans that have given to New York the most magnificent temple of amusement ever erected in America. Those who have not seen it can permit the imagination to take the wildest flights possible, and then they will have but a faint idea of the gorgeousness, the comfort, the extravagant beauty of the house. It is the largest, safest and costliest playhouse in the world. The construction was begun on July 1, 1904, but the actual work above the sidewalk level did not commence until November 1, and five months later it was ready for use. The actual cost of the building was \$1,750,000.

Two thousand yards of material were used in the draping of the Hippodrome auditorium and promenades. The general scheme of coloring is a Roman red as a background, with all the structural features done in ivory, gold and silver. The entire orchestra, balconies and galleries are carpeted in a fine grade of Wilton covering, woven to order in the red to match the decorations, and the wall hangings, draperies and upholstery are executed in a Roman red velvet, enriched with heavy gold and silver embroidery and tassels. Some of these tassels weigh 170 pounds apiece. The promenades and lobbies are all finished in marble and caen stone, relieved by rich illumination of the ornamental parts in gold and silver. Immense elephant's heads serve as the capitals for the marble columns and pilasters.

For three months before the interior work was started a large staff of designers, artisans and sculptors was engaged in planning and preparing scale models of all parts of the building, minutely executing every detail of the ornament, mural paintings and coloring, so that the artistic effect might be fully experimented with and decided upon under the various artificial lighting schemes. It was fully anticipated that there would be no opportunity of judging colors and proportions in the building until the scaffolding which obstructed a clear view had been removed, by which time it would have been too late to make changes.

For the exquisitely beautiful illumination of

tics were loud, hearty and unrestrained. The Sisters Ty-Bell, in an extraordinary act; Calcedo, the King of the Wire; Barlow's elephants; Powers' elephants; Rio Brothers, the Clarks; wonderful bareback riders and trapeze artists; Telms Troupe, Four Webbs, Kenyon and De Garmo, Rovalo and Gerome, Three Carls, the Mazettes, Six Florettes, and the Cleodoras contributed a circus entertainment that would be hard to beat. A dozen clowns, including James R. Adams with his stunts, helped to furnish plenty of fun. The cast of the piece included a number of well-known players. Felix Haney as the King of Mars, Albert Hart as Signor Thundarior, the Animal King, and Bessie McCoy as Aurora, a soubrette, stood out prominently. Others who played more or less important parts were Douglas Flint, Ben F. Grinnell, Thomas D. Daly, Jack Warren, William Fables, James Cherry, Fred Bennett, Mountjoy Walker, J. Leando, J. Harry Taylor, Laura Morris, Rita Dean, Lella Roemer, Jeanette O'Brien, Evelyn Graham, George Dix, Olive North and Vernon Lee. The song hits were "The Bogle Man," sung by Mr. Hart, and "Git a Horse," by Mr. Haney, both being assisted by the full chorus. The music for the entire entertainment—composed, arranged and conducted by Manuel Klein—was of a high order and was well played by an orchestra of forty men.

During the intermission the scene in the promenade, which is 16 feet wide and 200 feet long, was brilliant in the extreme. Hundreds of men and women strolled about chatting enthusiastically of the wonders they had seen.

The second part of the entertainment was a drama of the Civil War, by Carroll Fleming, who handled the subject very skillfully. It is called *Andersonville*, a Story of Wilson's Raiders. The first scene shows the plateau at West Point during the critical national moments of 1861. John Barnes, a young Northerner and an officer of cadets, loves Virginia Calhoun, daughter of a leading secessionist, and though his addresses are received with favor by the girl, both decide, when word comes that war is inevitable, to wait until the struggle is over before exchanging pledges that would bind them for life. Barnes is made an officer of the regular army, and in the second scene appears as a prisoner improperly detained in the prison at Andersonville. His escape by means of a tunnel dug by himself and a few of his companions follows. Captain Wirz, the prison superintendent, pursues the prisoners with bloodhounds on fleet horses, and is nearly enabled to apprehend Barnes, who has by accident reached the Calhoun plantation and has been provided with her own saddle horse by Virginia. The fugitive is thus enabled to elude his pursuers, regain his command and lead the Federal reinforcements to the scene of battle.

The five scenes, showing West Point, Andersonville Prison, a Southern road overhung with trees, the Calhoun plantation and Rocky Ford, were all marvels of the scene painter's art. They were designed and painted by Arthur Voegtlin



FREDERIC W. THOMPSON



ELMER E. DUNDY

the Hippodrome no less than 40,000 electric lights are used, and they bathe the house and stage in a gentle flood of radiance. Five thousand of the lights are in the dome, and when they are turned on the effect is dazzling, but not glaring. The scene, as the audience sat waiting for the rise of the curtain, was wonderful. From the top gallery, in which sat 1,500 supremely happy "common people," down to the stalls and boxes in which their more prosperous fellow citizens were placed, there was literally a sea of faces; the men on the lower floors in immaculate evening dress, and the women decked out as only the women of New York know how to array themselves; a way that would make Solomon hide his diminished head.

For the benefit of those who have not read a description of the Hippodrome, it may be stated that it seats over 5,000 people. The stage is divided into two parts, and its extreme depth from the footlights to the back wall is 110 feet, or 50 feet from the back wall to the proscenium opening, and 60 feet from the arch to the footlights. The part back of the arch is 200 feet from wall to wall, and the central portion is carried upon four 12-inch hydraulic rams, by which it may be raised to a height of 8 feet. The floor of the "apron" can be lowered 14 feet, and the space may be flooded with water, so that the most unique effects are possible.

The entertainment offered by Thompson and Dundy is in keeping with the magnificent theatre, and here again must Mr. Thompson be given credit for putting before the public a performance which could not be adequately described in a full page of THE MIRROR. It began with A Yankee Circus on Mars, arranged by Frederic Thompson, with the book by George V. Hobart, music by Manuel Klein and Jean Schwartz, lyrics by Harry Williams, and staged by Edward P. Temple. The opening view discloses a traveling circus encamped for the day on a village lot. Hundreds of country people of every possible type run hither and thither, now listening to the seductive voice of the "barker" of the side show, and again rushing to view some other attraction. It was a most natural picture and started the audience applauding enthusiastically. An attachment for debt is followed by a sheriff's sale of the circus. A messenger from Mars arrives and buys in the outfit, which, by a whimsical fancy, is transferred by airship to Mars. The scene changes to the courtyard of the royal palace of the King of Mars, and there the Yankee circus gives an exhibition for the King and his people. The Martians contribute the share of the entertainment by dancing the "Ballet of the Hours" from La Gioconda, which is by far the most beautiful thing of the kind ever shown in the United States. It is doubtful, in fact, if it has ever been excelled in the world. The costumes, designed by Alfred Edel, of Paris, were marvels of beauty and taste. The softest hues, flimsiest silks blended in a harmony of color that was simply perfection, worn by hundreds of pretty and graceful girls, made an effect that could never be forgotten. The ballet was gone through without a hitch, and the various figures were greeted with cheers. It seems remarkable that any individual could make a distinct impression in this immense spectacle, but it must be recorded that Marceline, the English clown, scored tremendously. Whenever he saw an opening he did funny "stunts" that made the immense audience forget that anything else was going on, and the roars of laughter that followed his an-

and his assistants, who were also responsible for every bit of scenery used throughout the performance.

Though the acting counted for little in this immense production, still a word of praise is due to Theodore Gamble, who played the leading role, and to Harry Seigfried and Olive North, who appeared as Captain Wirz and Virginia Calhoun. Good character bits were interpreted by Montjoy Walker and Thomas D. Daly.

The play was realistic in the extreme, and as one scene followed another the enthusiasm of the spectators rose to the boiling point. The climax was reached in the last scene, in which a most inspiring battle was fought, when the greater portion of the "apron" disappeared as if by magic, and in its place appeared a river of turbulent water, into which horses and riders plunged with the utmost recklessness, while the din of musketry and the thunder of cannon added to the stupendous effect. Stagecraft can go no further than this, and when the final curtain fell there arose a series of cheers such as were never before heard in a theatre in New York, and the audience fled slowly out in a state of bewilderment from which they will not recover for a very long time.

The roll of honor in connection with this remarkable event would not be complete without mention of Vincenzo Romeo, who directed the ballet; Edward Wakefield, who marshaled the army of stage hands, who did admirable work; Hugh S. Thomas, chief electrician; John Corrigan, boss carpenter; George Clare and Joseph L. Hanrahan, assistant stage-directors, and Joseph Menchen, whose stereoscopic effects were admirable. Every one of the hundreds of employees, whether actors or artisans, worked earnestly and well, and to them is due the overwhelming success that has perched upon this great amusement enterprise.

Since the opening the name of Andersonville has been changed to The Raiders, and the prison, Calhoun homestead and wood scenes have been cut out. The two scenes that remain, the West Point and battle scenes, have been strengthened and condensed, so that the entertainment is now concluded at a reasonable hour. The attendance since the opening has been only limited by the capacity of the house. It is rumored that a company will soon be organized to build Hippodromes in several of the large cities of the United States, for which the plans of the New York house will be used. In this way a circuit will be formed and the entertainments may be shifted from one house to another, making frequent changes of programme that would not otherwise be possible.

ENGAGEMENTS.

Mary Sanders, who was for a long while a member of the Castle Square Theatre company in Boston, has been engaged by George W. Samuels for his production at the Hollis Street Theatre in May of *On Satan's Mount*.

Master Augustin Daly Wilkes, a grandson of the late Augustin Daly and a descendant of the Booth family, made his stage debut at the Madison Square Theatre Monday night in the production of *The Firm of Cunningham*.

Burt Haverly, to succeed Thomas Wise in Home Folks at McVicker's Theatre in Chicago. William E. Bonney left April 14, at a few hours' notice, for Cleveland to join William Faversham in The Squaw Man, which opens April 24 at Buffalo, N. Y. Mr. Bonney will play Mr. Petrie.

REFLECTIONS



Photo by Lorenz, Beaver Falls, Pa.

Walter M. Sherwin has been particularly successful in the portrayal of strong and dramatic roles. His performance, two seasons ago, of *Suriy Jim* in Arthur Shirley and Benjamin Waudeck's melodrama, *Saved from the Sea*, won praise from the Boston press, and he was equally successful last season as Starlight, the Indian, in Rowland and Clifford's *Over Niagara Falls*. Mr. Sherwin is now appearing as Valentine in *Faust*, in the support of Porter J. White.

Secretary of the Navy Moody gave a box party at The Education of Mr. Pipp April 10.

Maude Adams has purchased a farm at Lake Ronkonkoma, near her country place.

Lottie Medley received a decree of divorce in the Court of Common Pleas, No. 3, in Philadelphia, Pa., Jan. 23, from Phillip McCaffrey, known on the stage as Phil Mack, late of Miner's Comedy Four—Murphy and Mack, Murphy and Shannon.

Helena Frederick, prima donna of The Tenderfoot, which closed its season at Terre Haute, Saturday, April 15, reached New York City April 11.

Tim Murphy is having his portrait painted by Arsene La Croix, a French portrait painter, who went to St. Louis to exhibit at the Exposition. The picture was begun last week while the comedian was playing the *World's Fair* city. The artist accompanied Mr. Murphy to Detroit, but will finish the work without further sittings.

Grace Filkins is to star next season under the management of F. C. Whitney. He will probably use for her a new four-act comedy drama, written by Edith Sessions Tupper and Charles Klein, founded on a picturesque incident in the romantic life of Madame Jumel. Aaron Burr and Edgar Allan Poe both appear as characters.

The Grand Opera House, of New York, will be remodeled, redecorated and refurbished this Summer.

Harry B. Stanford sailed Saturday, April 15, on the *Minneapolis* for London, where he opens April 29 at the Theatre Royal, Drury Lane, in the Spring revival engagement of Sir Henry Irving.

Agnes Mark was hurt in an automobile accident April 1, in Brooklyn, so that she was unable to resume her part in *Mademoiselle Marni*.

As Frank Daniels believes he has found a satisfactory vehicle in Sergeant Brue, the new musical farce that comes to the Knickerbocker Theatre on Easter Monday, Charles Dillingham has sold the touring rights of The Office Boy to Fred Nixon-Nirdlinger, of Philadelphia.

Blanche Deyo, who was injured by her dance in The Cingalee, is getting better, and will soon be about again.

For the Alexander Comstock testimonial benefit an excellent programme is announced to be given at the Academy of Music, Sunday evening, April 30. Mr. Comstock will be recalled as the manager of the Academy for a number of years, and he was at one time the lessee and manager of the old Niblo's Garden, besides several of the leading theatres of Chicago, St. Louis, and other cities, together with many important traveling companies. During the past year Mr. Comstock has suffered through a complication of nervous ailments, which has caused almost entire blindness.

Leonard Rowe, the leading man of the Howard-Dorset company, in Owensboro, Ky., was called to his home in Philadelphia April 3, on account of the fatal illness of his mother, who died there April 5. Mr. Rowe rejoined his company April 10 for the Summer and next season.

The Rollicking Girl, with Sam Bernard, will not open at the Herald Square Theatre until May 1.

Frances Lynn, who was unable to act for nearly two years, has now completely regained her health and is appearing in The Heir to the Floor. But that she has not been idle is attested by her frequent contributions, in prose and verse, to several well-known publications. Among other achievements she has recently designed a new and brilliant ballet effect to be used in a forthcoming Broadway production.

The Queen of the Highway received a new constellation of six wolves at Hoboken April 6.

Castleton and Chappel have been in New York several weeks selecting the principals and chorus for the Summer and season of 1905-1906 of the Castleton Opera Company. Among the principals engaged are Atalie Claire, Arthur Cunningham, Frederick Knights, Bertha Darel and Carolyn Lunn. The company will open for a run in Milwaukee May 21.

Marie Doro will go abroad with the William Collier company to play the part of Lucy.

John Griffith on April 8 entertained on the stage at Lincoln, Neb., the Hon. W. J. Bryan and spent the following Sunday at Mr. Bryan's country home, "Fairview," as the latter's guest. Mr. Bryan said it had long been his intention to introduce a measure, if in a position, giving the actor and traveling man a chance to vote on Presidential elections, realizing that they were on tour at that time of the year.

At the annual entertainment of the Knox Literary Society, composed of members of the Knox Memorial Bible Class, in the Amsterdam Opera House, in West Forty-fourth street, on the evening of May 2, the old Madison Square Theatre success, *Esmeralda*, will be presented by a cast that will include Louise G. Ebeling, Mary Weber, Emilie McCormack, Mabelle Leslie, J. H. Kirkland, E. C. Barnett, J. F. Suppes, David Barnett, W. B. Roe and William Humphreys.

Ada Boshell, characters and dialectician. At liberty. Morris Heights, N. Y.

PISO'S CURE FOR
CANCER, TUBERCULOSIS AND PLEURISY
SPEAKERS AND PIANO CURS TO STRENGTHEN
THE VOICE AND PREVENT HOARSENESS.
CONSUMPTION

THE MATINEE GIRL.



THREE M's held a local stage last week, Mansfield, Molière, and The Misanthrope. I have heard that for certain innate reasons Mr. Mansfield enjoyed the title-role more than any he has ever played, but "as sure as I'm a person" people say unkind things.

"The man with the green ribbon," his fiancée, the pretty young widow Celine, calls him. The green ribbon flaunts from his black satin shoulder billows defiance to the world for five acts. It accentuates his morose countenance and gives point to his perpetual jealousy.

"I want you to be sincere," he shouts to a bewigged and perfumed courtier, and when the courtier pleads for the vain, light-hearted world, the Misanthrope screams "Don't argue." The Misanthrope rails through five acts at the world, which he swears to renounce, but lingers in the renouncing because of the charms of his fiancée, gay, heartless, faithless Celine, a woman of the sort that marry for alimony.

"I know her defects, but she has the art to make me love her," he moans with the biting, staccato, Mansfield accents.

After suffering intolerably in her coquettish hands he begs her to go into solitude with him and she refusing to leave the light-hearted world of his hatred, he rushes off the stage and the curtain falls upon the Misanthrope's scoldings.

The characters all talk their way through the play. The curtains are quiet. But the picture is complete. The French king of dramatists has uncovered every soul in the petty set, exhibiting every tiny blemish, searching out every contemptible thought, revealing himself as the pre-eminent dissector, the greatest of soul surgeons.

"How simply passion speaks," he says through his mouthpiece, the Misanthrope, and proves it by flooding the five acts with a golden stream of words of one and two, and rarely of three, syllables.

The School for Husbands, labeled "an original comedy by Stanislaus Stange," is an interesting school bearing a close family resemblance to The School for Scandal. It is so like that we thought—or did we only fancy—that some of Ada Rehan's dragging final intonations were perceptible in Alice Fischer's breezy utterances.

It is a pretty, graceful costume play, and would be hailed as something deliciously unique did not our memories disturb us with ghosts of Sheridan's witty drama. Mr. Stange knows his School for Scandal—unconsciously, perhaps, but certainly too well.

Prince Assam—Mr. Stange betrayed his humor in the choice of the name—as the torrid Hindoo lover, was a dramatic novelty, but I wish Arthur Forrest were not so undeniably Arthur Forrest when he makes his entrance. Mr. Forrest always plays intelligently, but he is much too recognizable. For two years he has been appearing in a variety of parts acceptably, yet always, it seems to humble chocolate row, there is too much Forrest in his business. Probably admiring and sincere friends have told Mr. Forrest that he has a strong personality. He has, indeed, but why thrust it upon an audience?

From the watch tower of many matinees I have watched players come and go, have seen stars wax and wane and comets degenerate swiftly into the semblance of burnt sticks, but unchangeably I have observed that the growing man is the one who each year is abler than the last to sink his personality to the vanishing point in the character he plays.

Artistry vs. Forrestry is the title of the case the public is making out against him. When Mr. Forrest so eliminates himself as to preserve an incognito for at least five minutes after his entrance the case may be dismissed.

The ever beautiful Pauline Hall has turned blue stocking and committed a play. It is a musical comedy, and she has delivered a neatly written libretto for which Maurice Levi is writing the music, and the whole will be produced by George W. Lederer. I am informed, about June 1. Here's good fortune to the first and loveliest of Erminies!

If there were not a half dozen other excellent reasons for the heartiest of good wishes for Pauline, there's the royal one that she has never excelled as a mother, on or off the stage. It's a poem in real life to see the little Pauline hovered over by the elder one.

She is a wee girl of years not worth counting and giving promise of far less beauty than her mother's. She has a small, pale, intellectual face, and it is quite possible that Pauline Hall "takes after" her daughter in these lately developed literary tendencies.

Pauline II. is small and daintily fashioned, unlike the average hungry little animal that dominates a household. She seldom cries, and when she does it is in a ladylike, restrained kind of way, like that of women who "hate to cry because it spoils their looks," and wipe away their meager tears with a precautionary lace handkerchief.

Pauline Hall, reserved usually, is not chary of words in the matter of the cure of babies. "I am a great believer in the efficacy of the alcohol bath for babies in Summer," she says. "Like mother, like child, I suppose. For myself, I take four alcohol rub downs a day, one before and one after each performance in vaudeville. Such a bath prevents catching cold and tones up the skin far more than the milk and acid baths some of my profession affect. Water is quite sufficient for me. In my opinion a tepid bath is more cleansing and quite as invigorating as any of the new faddish substitutes. Those who use acid baths have not skins that recommend their practice. A daily bath in tepid water, proper care of the stomach and habits as regular as may be, are my recipes for a good complexion."

"But I was speaking of Pauline's alcohol bath, wasn't I? She has three a day besides her mid-day plunge bath. We rub her with alcohol when she awakes in the morning and again when she takes her bath, and last in the evening when she is being put to bed. I think it prevents the prickly heat that afflicts children in the Summer. Pauline's skin is as smooth as silk. I haven't seen a sign of the disfiguring red spots that burn like little needles and spoil the sweetness of baby temper through the Summer months. We have another preventive. We use a spoonful of borie acid in every box of baby powder,

and dust her body thoroughly with it. We think the acid has a cooling effect.

"I have always been very careful of her diet. When she was a tiny baby I had no fear of Summer scours on that score. She breakfasted on oatmeal and the juice of an orange. Her lunch was of consommé or broth and a cup of 'blood juice.' For two years a part of her lunch was the mug of blood pressed from fresh beef-steak. Her dinner, which she always had at five o'clock, was such a one as every true mother is glad to give her child. I pity the mothers who have to trust to a bottle for their little one's sustenance! As for those who can avoid the practice and do not, I have not words to express my condemnation. Fashion has the death of thousands of infants at its door. There are so many mothers who do not deserve the blessing of motherhood. Pauline was welcome, indeed, and she was not a ray, but a whole sun full of sunshine."

Eight-year-old Pauline hasn't led a very eventful life. "That will come later," said Pauline L., "when she has become a queen of grand opera, as I hope she will. I would like to see her a Melba. I believe she has some thoughts of an operatic career in that busy little brain of hers, for she always sings when I do and always keeps the score before her when she does."

I have none of the horrors of stage life for my child that some of the profession profess to have. I believe the stage is exactly what we make it. That is true of everything in life. I hope my dear one will grow up to create a wholesome, sunshiny world of her own, one in which she will flourish as an artist.

"I hope she will not make that her only aim, for the artist is the woman, nevertheless, and I hope I will live to see her married to the one man in the world to her."

An Ohio girl—strange things grow in Ohio—wrote to a New York newspaper saying: "I saw a picture of Mr. George Cohan in your paper last Sunday. Will you please send me his address if he isn't married?"

The letter was forwarded to George. He replied to the paper—"I am married. For God's sake don't."

During the production of Home Folks the Matinee Girl made anxious inquiry about a precocious little actor, who, after Thomas Wise, was the most interesting figure on the stage.

"Is the tiny, black-eyed boy who plays the flirt in the children's scene at the picnic of Home Folks imp or human, a precocity or a reincarnation?" she wrote. "His wicked beads of eyes and his pastmaster art of flirting convince one that he is a re-embodied Dean Swift. The youngster, too unimportant to appear on the bills, but important enough to make a hit, is uncannily fascinating."

That clever little fellow I have learned is Walter Robinson, aged nine, who has been on the stage for five years. It was he who played Joseph, the child, to Olga Nethersole's Sappho. He has appeared with James A. Herne and in some of William A. Brady's productions. Glad to know you, Walter.

Don't be a professional rowster!
THE MATINEE GIRL.

THE STOCK COMPANIES.

Robert Milton was released by Richard Mansfield to accept an engagement as stage-director for the Imperial Theatre stock company in Providence, R. I.

Frederick Lewis, known as excellent character and Shakespearean actor, has been engaged by George Fawcett to play the role of Mercutio in the production of Romeo and Juliet, which is to be made at the American Theatre the week beginning Monday, May 1, under Mr. Fawcett's personal direction.

Charles Balsar, as Lord Robert Ure in The Christian, added another excellent characterization to the long list of important heavies played during his season of thirty-two weeks at the Bush Temple Theatre in Chicago. His engagement with the Players terminates April 16. After a short rest Mr. Balsar will go to New Bedford, Mass., having been re-engaged as leading man with the Hathaway stock company, of that city.

Bertram Lytell, leading man of the Grand Opera House stock, New Orleans, will occupy a similar position with the Cook's Opera House stock, Rochester, N. Y., this summer.

Robert C. Turner stopped a few days last week in New York on his way to join the Albee stock company in Providence, R. I. Mr. Turner has been directing the Frank Rich stock company in Houston, Texas, during the Winter.

Henry Buckler is playing a special Spring season with the Wallace Stock company in Knoxville, Tenn. He was cordially received the opening week, making strong impression.

Avis Lobdell is engaged for juveniles and ingenues in the Spring and Summer stock at the new Marlowe in Chicago.

The Columbia Theatre company, of Portland, Ore., includes Cathrine Countess and Donald Bowles in the lead and Blanche Douglas, George Blooming, Fay Wallace, Lauretta Allen, William Bernard, Charles W. York, and Roy Bernard. The play underlined is Pink Dominoes. They will fill out the unexpired lease of Mr. Ballard, terminating in June.

Shea and Burke's company, of Worcester, Mass., includes Maudie Williams, Florence Reed, Minnie Radcliffe, Lucille Spinney, Olive Skinner, Charles Rowan, Sydney Mansfield, Joseph Allen, Mollie Revel, Clayton Legge, Frederick Sutton, and Harry Spong.

Mortimer Snow has offered the leading business of his Summer stock at the Mohawk Theatre in Schenectady to Edward B. Haas.

The Yorkville Theatre Stock company is enjoying prosperity, and the crowded houses that daily fill this playhouse are an indication that the residents of Yorkville are heartily in favor of the stock system. Anne Sutherland, who has been signed by Manager Dave A. Weis for next season, has scored a success. Will R. Walling has shared the honors in leading roles, and the company is an excellent one. E. L. Snader, who has starred the past three seasons under the direction of Spencer and Aborn in Hearts Adrift, is the latest addition to the company and will make his debut in Camille the week of April 24. The Christian will be the offering Easter week.

Samuel Forrest, late of the Dearborn Theatre Stock company, Chicago, is the stage director of the Yorkville Theatre Stock company, and the success of the recent productions is mainly due to his indefatigable efforts.

Blanche Seymour has joined the Baldwin-Melville Stock company in New Orleans for the balance of the season, taking the place of her sister, Maribel Seymour, who leaves to join the Cook Opera House Stock in Rochester, N. Y.

Benjamin B. Vernon has given up the Spring stock engagement at the Empire Theatre in Albany and will go with the road company for a Spring tour through Canada and New England.

Seth Cabell Halsey, who has just filled a special engagement with Ben Greet's players at the Studebaker in Chicago, for Vanstrum and Halsey's Stock company at the La Fayette Theatre, Detroit. They open April 30 in Ivan the Terrible.

Mary Lawton has been secured by Manager Ames through Wales Winter to go to the Castle Square Theatre in Boston the week of May 8 for an special engagement to play Magda in the same version recently used by her in her New York appearance.

Frederick G. Lewis has been engaged through Wales Winter with the Hurlitz and Seamon Stock company of Rochester for the Summer. Fred Eric also goes as stage director.

Harry Burkhardt has been secured by Mortimer Snow for his Schenectady stock company.

Jane Oaker has been engaged for the William Farnum Stock company at the New Park Theatre in Buffalo, opening May 1 in Lord and Lady Algy.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

An interesting experiment is being tried by the Rev. Walter E. Bentley in his new parish of the Ascension, Kent Street, Greenpoint, Brooklyn. Back of the church is a large parish hall which has a small but thoroughly equipped stage. Mr. Bentley on taking charge of the parish last January organized the Ascension Literary and Dramatic Association, and on April 15 and 26 this association will make their first Shakespearean production. As You Like It will be the bill, introducing Edyth Yeager as Rosalind, John H. Costello as Touchstone, Wilson Forbes as Jacques, Granville Forbes Sturgis as Orlando, and Charles T. Catlin as Adam.

The play is to be given with new scenery under the direct supervision of the rector, assisted by J. H. Costello. It is Mr. Bentley's intention to give one or two Shakespearean revivals each season, as he believes the stage should be made a great factor in church work.

By invitation of all the secretaries of the Young Men's Christian Association in New York and the vicinity, Mr. Bentley addressed that body in the Central Association Building, Fulton Street, Brooklyn, last Tuesday morning on the topic: "How Dramatic Work May Become a Great Feature in the Social Aims of the Young Men's Christian Association." There was a large attendance, and so great was the interest manifested that a special committee was appointed to arrange with Mr. Bentley for special productions to be given before the close of the season.

The fifty-fifth regular service of the New York Chapter was held last Sunday evening at Zion and St. Timothy's Church in West Fifty-seventh Street. The clergy officiating were the rector, the Rev. Dr. Lubeck, the Rev. Thomas H. Sill, dean of the Alliance Chaplains, and the Rev. Joseph Rushton, of the New York Chapter. There was a large and attentive congregation representing both the Church and the stage, which joined very heartily in the services appropriate to Palm Sunday. The choir of the church sang with much feeling the "Is It Nothing to You" from Stainer's "Crucifixion," and during the offertory the beautiful and familiar hymn, "My Faith Looks Up To Thee." Taking as his subject, "The Art of Reserve," suggested by the text from James 3: 3, "Behold we put bits in the horses' mouths that they may obey us, and we turn about their whole bodies." The preacher, the Rev. Dr. Lubeck, illustrated the power of self-control, fidelity, persistent study, and obedience to training and discipline as shown in the work of the men and women most distinguished, admired and respected for their achievements upon the stage of to-day. The next service under the auspices of the New York Chapter will be held on Sunday, May 21, place and preacher to be announced hereafter. The May reception will follow on Thursday, May 25.

The following Chaplains were elected at the recent meeting of the National Council: The Revs. John P. Wright, Kansas; C. H. Kues, Arkansas; R. A. Drake, Virginia; A. G. Harrison, New Mexico; F. Yarnell, Pennsylvania, and Rabbi Martin Zielonda, Texas.

Tickets can be had at the headquarters or from the Committee for the Euchre to be given at Hotel Vendome on May 1. Mrs. J. Alexander Brown, chairman, has received several handsome prizes.

Mrs. R. A. Greenfield was hostess at the tea served at the headquarters last week, and among those present were Charles T. Catlin, Mr. and Mrs. Hadfield, Ida Irvin, Rose Winters, Regina Well, Jennie C. Wilder, "Aunt Louisa," Mrs. T. L. Irving, Irene Langford, Laura Alberta, Maurice Samuels, Susan Neimeyer, Annie E. Murray, and many others. Mrs. L. V. Mauger will be hostess next week.

The annual meeting of the New York Chapter will be held on the evening of Thursday, May 11, at St. Chrysostom's Parish Hall. Election for officers for the ensuing year and delegates to represent the Chapter at the general convention, which will open at the same place on Wednesday morning, May 31.

THE LUDLAM PUPILS.

The Ludlam School of Dramatic Art played to a capacity audience at the People's Palace, April 11, for the benefit of the People's Palace Athletic Association.

The three following plays were presented:

LOVE IN A LIGHT HOUSE.

Mrs. Maria Capel Robinson Charlotte Groesbeck
Edith Capel Winnie Deshele
Polly Potts Louise Lincoln
Philip Ross Harry E. Wunder
Sam Robinson Kirk Hart
Jem Robinson Robert B. Dykins

SUNSET.

Mr. Rivers Robert B. Dykins
Lawrence Leigh Harry E. Wunder
Azariah Stodd Frederic Marcon
Aunt Drusilla Charlotte Groesbeck
Louis Rivers Winnie Deshele
Joan Jasper Dorothy Tunison

THE BOSTON DIP.

Moses Millgrub Frederic Marcon
Monsieur Adonis Kirk Hart
Richard Dasher Harry E. Wunder
Laverne Kidder Robert B. Dykins
Mrs. Moses Mulligrub Louise Lincoln
Ida Mulligrub Edna Conroy
Eva Mulligrub Dorothy Tunison

Charlotte Groesbeck was very successful in her eccentric comedy parts; Winnie Deshele did exceptional work in Love in a Light House. Dorothy Tunison is a charming ingenue; Edna Conroy sustained her part well. Harry Wunder played the hero roles with earnestness and dramatic finish. Kirk Hart has a future in humorous roles, as his work was original and unique. Louise Lincoln kept the audience in high spirits with her delightful comedy parts. She is soon to appear in vaudeville in a clever sketch called Christian Science, by Alfred Allen. The parts were well managed by Robert B. Dykins.

PENNSYLVANIA MANAGERS MAY COMBINE.

At a meeting of theatrical managers from all parts of Central and Western Pennsylvania, held last Tuesday at a Pittsburgh hotel, Harry Bresson, of Uniontown; Fred Millner, of Cumbridge; and F. E. Gensinger, of New Castle, were appointed a committee to consider the matter of forming an organization for purposes of mutual protection and advantage. Among those who attended were: H. W. Scherer, manager of the Cambria Theatre, Johnstown, and I. C. Mishler, of the Trenton-Harrisburg-Altoona Synicate.

JOSEPH JEFFERSON ILL.

Joseph Jefferson is ill at his home in West Palm Beach, Florida. He returned a few days ago from a fishing trip on Lake Okechobee slightly ill. His condition was such April 13 that it was thought advisable to call in another physician. Dr. Worley, of St. Augustine, was sent for and diagnosed the illness as pneumonia. It is believed that Mr. Jefferson's condition is not such as would cause alarm, except for his age.

INJUNCTION AGAINST GRACE CAMERON.

On the application of F. C. Whitney, owner of Piff. Paff, Pout, Justice Blanchard, in the Supreme Court, issued, April 19, an injunction restraining Grace Cameron from singing the "Dolly Dimple" song at Hammerstein's Victoria Theatre. It was alleged that Miss Cameron has been singing the song since she left Piff, Paff, Pout in October last, although Mr. Whitney owns the song.

GOSSIP OF THE TOWN.

The town of Taylor, in Texas, is to have a new opera house which will cost \$25,000. The contract has been let and work has been started. The building will be finished by Oct. 1 of this year. It will be up to date in every way, with 800 seats in the auditorium and 500 in the gallery. The stage will be 36 x 64 feet.

At a meeting of the Ohio Society, held at the Waldorf-Astoria Hotel April 10, a witty and interesting letter was read from Clara Morris, who was unable to be present owing to illness. Miss Morris passed many years of her life in Ohio. The songs composed by May Salter, "March Wind" and "April Song," were delightfully sung by May Stewart. A story written by Miss McCabe for McClure's Magazine, "The Marthe Washington Case," was read by the young author. May Francis gave a graphic description and entertaining reminiscences of her visit to Cuba during the McKinley Administration and the presentation of an American flag to President Masco.

Under the direction of James W. Morrissy, Mrs. Richard Henry Savage gave a lecture on Marie Antoinette in the ballroom of the Hotel St. Regis last Tuesday afternoon for the benefit of the St. Regis World Sanatorium. It was attended by a fashionable audience. Mrs. Savage was gowned in the royal court costume of the period, a copy of a gown worn by Marie Antoinette, consisting of a mauve velvet skirt, brocade waist and rare lace, and a large, picturesque, pink hat. The lecture, delivered from manuscript, was the history of the tragic career of Marie Antoinette related in a graphic and pleasing manner.

Mr. and Mrs. J. Alexander Brown celebrated the thirtieth anniversary of their marriage at their residence, 1556 Broadway, on Saturday night. A large party was on hand to greet the happy pair at their pearl wedding. Mrs. Brown received many gifts, a pair of gold bracelets set with pearls being the most attractive. Many flowers were also received. The supper was a charming success.

William Morris, residing at Mount Vernon, a former partner in the firm of Morris and Hall, has filed a petition in bankruptcy, with liabilities \$6,166, and no assets. Part of the debts are on the firm's account and part individual. Among the creditors are Margaret Drew, \$137; Hazel K. Chapell, \$76; Myrtle Pitkin, \$67; Carry Hastings, \$73; Harry Mills, \$167, and the Theatrical Business Men's Club, \$37.

Marie L. Voorhees, wife of Bernhard Voorhees, entered suit before Justice Gaynor in the Supreme Court of Queens County against the Consolidated Metropolitan Opera company for the recovery of \$25,000 for alleged injuries received while in the employ of the defendant. Trial has been set for next Tuesday. Mr. Voorhees was employed by the Consolidated company as a stage hand in the Metropolitan Opera House. It is alleged that in January, 1904, while engaged in shifting scenery, he was seriously injured by the falling of an immense wing and crippled for life.

A Blue Grass Girl, by H. Grattan Donnelly, was given its first production at the Collingwood Opera House, Poughkeepsie, N. Y., on Monday evening, April 10, by Clara Turner and her company. The cast was as follows: Paul West, Ralph De Haven; Colonel Joe Weathersbee, Bert Miller; Squire Dolliver, Gilmore Hammond; Jack Reckless, Harry Waterhouse; Simon Grind, W. J. Downs; Dick Halderman, Frank Thorne; Sam, John J. O'Donnell; Traller, Francis Goldstein; Anastasia Grind, Jeannette Howell; Angelica, Lizetta Holdsworth; Birdie Cooch, Marie Gower; Roxy, Eva Scott; Miss Breckenridge, Beatrice Lee; Miss Gale, Alice Whitney; Dixie Weathersbee, Clara Turner.

Ellis Jeffreys and the other members of the London Assurance Company at the Knickerbocker Theatre, held a reception last Wednesday afternoon, April 12, that was attended by a number of actors and actresses who in the past had been identified with the comedy. Among those who attended because they had once appeared in the play were Rose Coghlan, E. M. Holland, Frederick De Belleville, Madge Carr Cook, Percy Haswell, Herbert Gresham, Ida Vernon, Agnes Herndon, Oliver Doud Byron, Lewis Morrison, and W. J. Le Moyne.

OBITUARY.

Rose Newham, at one time known as one of the most graceful and popular of stage dancers, died in New York city on April 8 after a lingering illness. She was known in private life as Mrs. A. M. Stuart, her husband being in the mercantile business. Miss Newham was born in London, England, of a theatrical family. She came to this country with the Lydia Thompson Burlesque Troupe, and made her American debut with them as Hamox in Penelope, at the Star Theatre on Oct. 15, 1888. She appeared with Hermann's Transatlantic Vaudeville company at the Bijou Theatre on Aug. 20, 1889, and at the Union Square Theatre in October, 1889. She appeared as Prima Donna in Hendrik Hudson with Fay Templeton at the Fourteenth Street Theatre in August, 1890. She also appeared in Hanlon's Fantasia and in some of Charles Frohman's productions. On Feb. 2, 1891, she married in after dark at the People's Palace, a special dancer, and in Fleurette at the Standard Theatre in the same year. She was dancing in the production of Cinderella at the Academy of Music in September and December, 1891. She appeared with Rice's Evangelical company in Robinson Crusoe at Niblo's Garden in 1892, and in a revival of The Black Crook at the Academy of Music in September, 1892.

Louis Heck, a widely known musician, and leader of the orchestra at Keith's Chestnut Street Theatre, Philadelphia, and his wife, well known to the vaudeville stage as May Belle Eckert, were found dead from gas asphyxiation in the parlor of their flat at Carlisle and Lombard streets, Philadelphia, on April 16. The bodies were found by Mrs. Heck's father, T. W. Eckert, of San Francisco, who with his wife had completed a vaudeville engagement in New York the day before, and who had received a telegram from his daughter asking him to dine with her and her husband on the day of their death. Mrs. Heck had suffered for two years past with heart disease. A year ago her physicians ordered her to give up her singing in public, and three months ago the doctors said the disease could not be checked and she might die at any time. This made both Heck and his wife despondent, and it is supposed they committed suicide. When they were found both had been dead for hours. Mrs. Heck was lying on the lounge fully dressed, and her husband was kneeling beside her, his head buried in her lap and one arm under her neck. Two burners in the chandelier were open. Mr. and Mrs. Heck were both well known in New York, where they had appeared in various vaudeville theatres as Eckert and Heck.

Thomas Murray, the artist of the Eden Musee, died suddenly of paralysis on April 6, at his residence in Brooklyn. He was well known throughout the profession, and was the son of the late Charles Murray, who was for many years in charge of the lights at Niblo's Garden. Mr. Murray was thirty-nine years old and was married only seven months ago to Mrs. Theodore Watts. He is survived by his wife, his mother, and three sisters. Funeral services were held at his late residence on April 10, and were largely attended. Mr. Hollaman and staff from the Eden Musee were present. The interment was in Greenwood Cemetery.

Frederick J. Dorrington, who for thirty-three years was master mechanic at Wallack's Theatre, died on April 12 at his residence, No. 372 West Thirty-fifth Street. He had been ill for nine months past with dropsy and heart trouble. He was born at Brentwood, County of Essex, England, sixty-one years ago, and came to this country with Lester Wallack in 1872. Before coming to America he was stage carpenter at the Drury Lane and Covent Garden.

Paul A. Croxton, proprietor of the Croxton Opera House, Angola, Ind., who has been ill for two years with tuberculosis, died April 9. The funeral took place under the auspices of the Elks and K. of P. lodges, April 11.

Mrs. E. B. Graham, mother of the well known comedian, George H. Richards, died suddenly of heart failure in San Francisco on April 13. She was a non-professional and a near relative of Charles Barron, a well known actor of Boston, Mass.

Marie Rose Hatch, the wife of William Riley Hatch, died at Summit, Trent City, Santa Fe, N. Mexico, on April 12, of a rapid consumption. The funeral services were held on April 16 at Wichita, Kan.

Charles J. Teale, formerly of The Middleton company, is mourning the death of his sister, Mrs. Daniel Burke, which occurred recently in Montreal, Canada.

TO LET Sketch for two women, refined and low minded, by successful playwright. Sure hit. First class people and need apply. Address A. Z., care Mirror.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Georgia Gardner, Joseph Maddern and company, Roberts, Hayes and Roberts, Martini and Max Millian, Pantzer Trio, Ford Sisters, Joanne Ardelle and company, Leona Francis, Kennedy and James, Gregory and Wood, Spedden and Herson, the Stanleys, Charles H. Duncan, vitagraph.

Keith's Union Square.

Richard Golden and company in Old Jed Prouty in Boston, Melville and Stetson, Al. Lawrence, Pat Rooney and Marion Bent, Midgely and Carlisle, Treloar, the Elgonas, Carew and Hayes, Stevenson and Bissett, Terrell Brothers, Majestic Trio, Zeno, biograph.

Proctor's Fifth Avenue.

Christopher, Jr., with a cast including Henry Woodruff, Isabelle Evesson, Gerald Griffin, Wallace Erskine and others. Vaudeville: Marguerite and Hanley, Esher Sisters, motion pictures.

Proctor's Fifty-eighth Street.

A Gentleman of France, with Robert Drouet, Grace Reals, Harold Hartsell, Charles Arthur, William Norton, Byron Ongley, Agnes Scott, Maud Beam Stover, and Laura Lang in the cast. Olio: Lawrence and Thompson, Nat Jerome, motion pictures.

Proctor's Twenty-third Street.

Eddie Foy and company, Edna Aug, Charles T. Aldrich, Empire City Quartette, Exposition Four, Stuart Barnes, Three Ramoniers, Duffin, Redcap Troupe, Three Mitchells, Mlle. Latina, Motion Pictures.

Proctor's 125th Street.

The County Fair, with Nell Burgess, William J. Kelley, Riley Chamberlin, Scott Cooper, Inez Plummer and others in the cast. Olio: Miles Stavordale Quintette, Orpheus Comedy Four, motion pictures.

Hurtig and Seamon's.

Henry Lee, Elsie Janis, Bellman and Moore, Josephine Sabel, Sherman and De Forrest, Kingsley and Lewis, Frenclill and Lewis, Estelle Wortette and company, moving pictures.

Colonial.

Cecilia Loftus (third week). Twelve Navajo Girls, Edna Aug, O'Brien and Havel, Holcombe, Curtis and Webb, Herbert Lloyd, assisted by Lillian Lillyan; Dollar Troupe, Wiora Trio, vitagraph, and Frank Keenan and company as a special attraction in The System of Dr. Tarr.

Hammerstein's Victoria.

James J. Corbett, Globe of Death (second week), Adelaide Herrmann, Victor Moore and Emma Littlefield, Patrice, Three Dumondos, Ward and Curran, Kennedy and Rooney, Taylor Twin Sisters, vitagraph.

LAST WEEK'S BILLS.

PROCTOR'S FIFTH AVENUE.—Romeo and Juliet was presented most acceptably by the stock company last week, Isabelle Evesson scoring most happily as Juliet. Owing to a loss of voice suffered by Harry Woodruff, his place was taken on short notice by Stephen Wright, who played Romeo in a most satisfactory way. Mrs. Charles Peters, the veteran actress, was excellent as the Nurse, and Wallace Erskine was a dashing Mercutio. Gerald Griffin as Peter, H. Dudley Hawley as Paris, Harold Hartsell as Tybalt, and Mathilde Deshon as Lady Capulet were entirely satisfactory. The settings were elaborate and tasteful. The olio included Marion Garson, the talented vocalist; Shungopavi, the Indian magician; the Twin Nices, and the motion pictures.

PROCTOR'S TWENTY-THIRD STREET.—The bill was made up of artists who have been mentioned in this column frequently of late, so it is only necessary to say that the list included Herbert Kelcey and Effie Shannon, Tom Nawn and company, Lee Harrison, Edith Helena, the Musical Avolos, Keno, Welch and Melrose, Brown, Harris and Brown, Brown, Swift and Barton, Harry Brown, Orletta and Taylor, Nat Jerome, and the pictures.

KEITH'S UNION SQUARE.—Bert Coote and company took the place of the Mason-Keeler company, and presented Herbert Hall Winslow's amusing sketch, A Lamb on Wall Street, which kept the audience in roars. Since he was last seen here Mr. Coote has had a most successful career in London and other parts of England as a manager. That he had not been forgotten was proven by the very hearty welcome he received from those who had enjoyed his work in past seasons. His characterization of the silly youth who goes into partnership with a Wall Street sharper is an excellent comedy creation, in which his very original methods have full play. The sketch is full of good lines and situations and scored a complete success. Mr. Coote was ably assisted by Helen Russell and Guy Hastings, both of whom are distinctly above the average. Mary Shaw headed the bill, assisted by Harold Cobhill, and was seen again in The Silent System, in which she made a decided hit. Joe, Myra and "Buster" Keaton, always warm favorites, were funnier than ever. Several new and amusing tricks were introduced, including one in which Mrs. Keaton reveals herself very suddenly in a make-up similar to those worn by "Buster" and his father. It is a silk trick and won a big laugh. "Buster" has added an imitation of Henry Lee's impersonation of Mark Twain that brought down the house. His other imitations and antics were as funny as usual, and he got no end of applause. Chunda Hoola, made up as a Hindoo magician, presented an act called The Dream of the Orient. It consists of a series of illusions, including a levitation trick and some good sudden disappearances. The act is well staged, with special scenery and appropriate costumes. Lucy Clarke, the clever Irish contralto, made her first appearance at this house, and sang some songs that brought her sincere encores. She has a most engaging personality, and her performance is most pleasing from every point of view. Mayme Remington has her turn in fine order now, and she and her young assistants made one of the big hits of the week. The turn is bright and lively from beginning to end. Callahan and Mack, in their charming sketch, The Old Neighborhood; Jewell's Manikins, Irving Jones, with a new song or two; Pierce and Malzee, and Bennett and Rich, clever sketches; John S. Ronney, a new monologist who has good material, and the biograph rounded out the bill.

COLONIAL.—Percy G. Williams took possession of this theatre last week, and as if by magic the audiences increased in numbers to such an extent that at times standing room was at a premium. It really would seem that Mr. Williams possesses some fetch that causes the public to rally round his standard wherever he may set it up. The real secret, however, is that he understands what the public wants, and gives it to them liberally and at prices that do not leave their purses empty.

The people who have been thronging the Little Circle Theatre for many nights followed Mr. Williams to the Colonial, which is just two blocks further up Broadway, and the new house took on an air of prosperity it had not known since the opening. The bill was headed by Cecilia Loftus, this being the second week of her engagement. She changed her programme by adding imitations of Josephine Sabel, Emma Carus, and Fay Templeton. These, in addition to the others that are so popular, made up an offering that was eminently pleasing. Miss Loftus' popularity is unbounded, and she was applauded to the echo. Fred Niblo's monologue, filled as it is with extremely bright and witty remarks, was punctuated with hearty laughter, and he was warmly applauded. Thomas J. Ryan and Mary Richfield were immensely funny in Mag Haggerty's Father. Yorke and Adams had a practically new act, and it is even better than anything they have done heretofore. The Carter-De Haven Sextette scored heavily, and Mr. De Haven's new parody made a hit. Chevalier De Loris, a European sharpshooter, made his New York debut, and made a hit almost every time he pulled a trigger. He did some marvelous work with rifles and pistols, in which his assistants took their lives in their hands. He aimed his rifle at the buttons on a young woman's dress and hat, and removed them one by one until the garments dropped from her body, and broke glass balls that were in close proximity to the head of a colored super. He also made some clever shots from the centre box in the balcony. He finished by playing a tune on a piano by shooting at a target connected with the keys of the instrument. The act is unique and extremely interesting. Wilfred Clarke and company scored a big laughing hit in the uproariously funny farce, No More Trouble. This is one of the funniest things ever done in vaudeville, and Mr. Clarke plays it with a vim and energy that are worthy of the highest praise. He was ably assisted by Theo Carew, Archie Gillis, and Miss De Mott. Troba, with his fine feats of juggling, the Young American Quintette, and the vitagraph also pleased. The Colonial, under Mr. Williams' able direction, seems destined to enjoy a most prosperous career.

HAMMERSTEIN'S VICTORIA.—The latest vaudeville sensation in which death is died successfully, was shown here last week for the first time in New York. It is called The Globe of Death and is likely to cause a good deal of talk. The apparatus consists of a large globe made of narrow strips of steel, with spaces large enough to allow the audience to see what is going on inside. The bicyclists, a young man and woman, were admitted through a narrow door, which was then tightly fastened. They began with an exhibition resembling the old cycle whirl. This did not cause any sensation, as this trick has lost its novelty. However, there was a bigger sensation in store. The girl stepped out of the globe, and the two wheels were also removed. A heavy motor-cycle was then handed in to the man, who started the motor and began to ride around the globe in every direction in a most reckless way. He made all sorts of curves, and his body was upside down more than half of the time. The great speed of the motor seemed to keep the wheels of the machine close to the globe, no matter in what position he rode. The nerve of the rider and the extraordinary nature of the performance brought enthusiastic applause. Henry Miller continued to present Frederic Lemaître for a second successful week, assisted by Laura Hope Crews. Staley and Birbeck created the usual sensation with their very remarkable transformation act. James J. Morton made the laughing hit of the bill with his nonsense. He is getting rather stout, and will soon be eligible for an aldermanic job. Grace Cameron with new songs, Smith and Campbell, Martini and Max Millian, Caron and Farnum, the Brittons, and the vitagraph made up the rest of a good bill.

PROCTOR'S 125TH STREET.—The Charity Ball was well put on and cleverly presented by the stock company, with William J. Kelly as John Van Buren, Beatrice Morgan as Ann Cruger, Robert L. Hill as Dick Van Buren, Frank McIntyre as Judge Knox, and Inez Plummer as Bess. Dallas Tyler is a newcomer to this company and did some excellent work as Phyllis Lee. Charles M. Ernest was the hit of the olio, but Inness and Ryan were a close second. New motion pictures were also shown.

PROCTOR'S FIFTY-EIGHTH STREET.—The Stock company presented Anna Karenina to very large audiences. William Ingersoll as Count Vronsky and Grace Reals as Anna gave good performances. Others who did well were Riley Chamberlin as Karenin, George Howell as Prince Belinsky, and Laura Lang as Lydia. The olio included Knox Wilson and the motion pictures.

PASTOR'S.—The Empire City Quartette headed the bill and scored an overwhelming success, the parodies of Harry Cooper and the bass solos of Harry Mayo being special features of an exceptionally strong act. Harding and Ah Sid were as funny as ever in their comedy acrobatic skit. Fiske and McDonough made their reappearance since their successful European tour, and were heartily welcomed. They were seen in their latest sketch, Good News, written by O. T. Fiske, and, judging by the laughter it evoked, it is the best offering these clever people have given so far. It is a humorous treatment of the race suicide question, and contains some lines that are real gems. Miss McDonough plays the part of a society woman who has the hobby of investigating the homes of the poor and poking into their personal affairs in a very rude way. She enters a room in a tenement occupied by a laboring man and his year-old baby, and (after looking about, airs her views on the baby question, to which the man makes sarcastic replies. She has a petition that she asks him to sign, that calls upon the Legislature to enact a law against babies, but he scorns to accede to her request until a message arrives from the hospital, telling him that his wife has given birth to triplets, when he reaches for the paper eagerly. The sketch is most entertaining and was capitally played. Estelle Wortette and company made a hit in A Homeymoon in the Catskills. Mlle. Olive, Russell and Locke, and Daniel J. Harrington won great favor, as did Harry B. Lester, in a capital imitation of George M. Cohan, singing his very latest song about Mr. Lawson, the Twelve Navajo Girls, James Thornton, Ten Brothers, Lambert and Ten Brooke, the Be-Anos, H. B. Riggs, and the vitagraph helped to pass the time pleasantly.

HURTIG AND SEAMON'S.—A pleasing programme was furnished by Elita Proctor Otis, assisted by Hugh Ford, the Twelve Navajo Girls, James Thornton, Ten Brothers, Lambert and Ten Brooke, Searl and Violet Allen, Herbert's dogs, Sabel Johnson, Tascott, and the pictures.

The Burlesque Houses.

DEWEY.—The Imperial Burlesquers proved a good drawing card and large houses were the rule. An excellent olio embraced Mooney and Holbein, Washburn and Washburn, Edith Murray, McRae and Kelly, and the Trolley Car Trio. The burlesques were The Gay Widow Brown and The Girl from the West. This week Scribner's Morning Glories.

GOTHAM.—The High Rollers rolled right into favor with a series of audiences that tested the capacity of the theatre. All the specialties were good and the company was voted one of the best of the season. This week Cracker Jacks.

LONDON.—Phil Sheridan's City Sports, including Mills and Beecher, and the Pan-American Four, scored a hit. This week Fred Irwin's Big Show.

MINER'S BOWERY.—The Bon Ton Burlesquers drew good crowds, and the specialties of the Keeley Brothers and the Musical Simpsons won approval. This week Rose Hill, Polly company.

MINER'S EIGHTH AVENUE.—The Cracker Jacks pleased the patrons last week. This week Rentz-Santley company.

OLYMPIC.—M. M. Thiese's Own company, including Bonita, Howe and Scott and others, was the attraction last week. This week Oriental Burlesquers.

VAUDEVILLE IN LONDON.

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TRAPALGAR HOUSE, GREEN STREET, LANCHESTER
SQUARE, W. C.

April 1.

The reputation of an artiste goes a long way toward good engagements, and Rosario Guerrero, who only recently returned from the States, had a big audience awaiting her first night's performance at the Palace Theatre. La Belle Guerrero appears in a pantomime sketch by herself, entitled A Nightmare, which dwells upon the temptation of a Spanish peasant girl while awaiting the return of her father from work in the forest. Her dream begins with the entrance of a monk seeking shelter from the storm, and who leaves his sack with her, while he accepts the hospitality of a room adjoining. Curiosity prompts her to open the sack, and extracting a gorgeous dress and jewels from it she dresses herself in them and executes a dance with castanets as an expression of her delight. There was hardly sufficient of the dancing to satisfy the audience's expectation of Guerrero, and the finale of her struggle with the monk, who proved to be a brigand in disguise, only gave her the opportunity to show her excellent pantomimic ability. There was a power of expression in her acting when she discovers upon waking that it was nothing but a dream, and her prayer of thanks made an impressive picture. Rosario Guerrero should be a drawing card, and her success in Carmen at the Alhambra should be much increased. O. K. Sato strikes a line in make-up for himself away from the hackneyed tramp, though it perhaps is a trifle too grotesque. His exceptionally clever work in comedy juggling was successful in winning the appreciation of the audience, who were heartily amused at his peculiar appearance. Well known in America, the Yamamoto Brothers made their appearance in England on Monday night at the Palace, and smart as the Japanese have shown themselves to be on the stage, they even surpassed any I have ever seen in their wire-walking and pole balancing act. The latter was almost sensational, and it was amusing to observe that though one of them balanced on the steel pole for the other to be perched on his head twenty feet above, it required a couple of pistol shots and some flags to be displayed before the audience showed their appreciation of the daring feat they were witnessing. The eight Palace girls find a welcome place on the bill, and are as capably trained in their new songs and dances as they were before, thanks to the capital tuition of the Tiller school, the well-known dancing academy on this side. The Tally-Ho Trio are clever and have good voices. Their work is, however, very disjointed, and some new material to work on would greatly enhance their value. "Violets" and "My Old Kentucky Home" seemed hardly suitable to the Schutzenehr quartette, even though they sang the popular melodies very prettily. One would expect the songs peculiar to the Tyrol as being more adapted to these women. Mille London, assisted by the Palace Girls, proved as charming

CHARLOTTA WEAVER.



Photo by White, N. Y.

Charlotte Weaver, who will make her vaudeville debut early in May in a sketch written for her by Charles Horwitz, entitled A Romance and a Hold Up, has been provided by her manager, Lorimer Johnstone, with a finish for the act that is absolutely novel. He calls it Life from Death; or, Re-Creation by Fire. It is so startling in its realism that it is bound to create a sensation.

and refined as ever in her two songs. Rastus and Banks are doing well here, while Vesta Victoria and G. H. Chirgwin help to form an excellent bill.

The Alhambra also seems to have captured a good colored act in Avery and Hart, who only lately have been touring the provinces in In Dahomey. The two worked very well together, and what they do is clever, but it would seem more advisable for them to be careful of reminding the British public so much of Williams and Walker, who made themselves so popular on this side. Anna Wilson is described as an American soprano, and has a well-trained voice, which she does not seem to do full credit to. Her personality ought somehow to be brought more to the fore, not only, if I may say so, in a charming appearance, but also in some more impressive songs. Señorita Carmen de Faya is doing well, and is pleasing in her new dancing and change of costume, which goes quite away from the Spanish to the Hungarian. The señorita looks charming and is well assisted by Señor Aragon. Kitty Trane, the Pandurs and Les Kinere-Moulin are a clever trio of Continental acts who go very well. My Lady Nicotine is proving an attraction while the Entente Cordiale ballet seems to be worthy of a better fate than acting as a curtain raiser.

I was pleased to see that Bransby Williams has replaced his sketch, The Last of His Race, by a more attractive display of his talent. As Hamlet, represented by various well-known actors—Alexander, Tree, and Irving, and also as famous humorists might play the part, such as G. P. Huntly and R. G. Knowles—Bransby Williams shows an excellent versatility, but what was more noticeable was his own fund of humor as he gave these imitations, and his act this time proved most entertaining to the Empire audiences, who seemed to generally enjoy it. The Brothers Martine, who have been touring the Continent for seven months with their rebounding table, proved excellent, both as comedians and tumblers, and they make a feature of being able to turn sixty somersaults in as many seconds. They did not confuse their success with the many other rebounding table acts on this side and were heartily applauded. A new turn to the Empire is Jewels and Martinet, who are most excellent head to head balancers. Charles Montrell in a clever juggling act and Bud Snyder, who is in his last week, are still making good. Next week the Empire intend to produce a new version of The Dancing Doll

BIJOU RUSSELL.



Photo by Charles & Russell, London.

Above is a picture of Bijou Russell, who has made such a success in England with her sand and buck dancing. Since she returned to England from the States, exactly one year ago, Miss Russell has played the Moss and Thornton and the Bull and Graydon tours. On April 21 she is booked to appear in London at the Syndicate halls, at which houses she is an immense favorite.

divertissement, and, of course, Mlle. Genée will still remain the prime attraction.

Leon Mosser writes me that the Ching Ling Foo company is making a big success on the Continent. On the same bill at Tichy's Theatre, Prague, are the five Romano women dancers and acrobats, who, I understand, are booked for America. The Potter family in their well-known flying act; Collins Bijous, a statutory act; the three Brooklyn, a comedy musical act; Frobel and Ruges and Charles Hera, the juggler. Mosser was successful in booking the Tan Ksai troupe of twelve Chinese jugglers at the Palace Theatre here, and they open on April 17. He has also received a cable from his brother that the Twelve Royal Japanese Geisha girls have sailed from Shanghai for England.

Harry Cadie, of H. and E. Cadie, the well-known London agents, will be in New York this month, making his headquarters at the Westminster Hotel. He will be on the lookout for good acts for this side, and his agency is an influential one here, being once run by Oswald Stoll.

Seyvens Schaffer is to appear at the Alhambra Theatre, London, April 10, in a new act, which is said to run over one hour.

T. Nelson Downs sailed last week for America.

The Chamberlins have been making a big success on tour, and the press notices received from Leeds speak very highly in their favor.

"Coco," the human monkey, sails April 15 for the States, to appear at the Hippodrome in New York.

Ed F. Reynard is at present in Paris enjoying the gay city, which reminds me that Harry Lukens, of the Von Lukens, intends buying a big animal act now appearing at Bostock's Hippodrome in that city, which will make a sensation wherever it appears. Reynard sails for America on May 2, and he intends surprising his audiences with some novel mechanical effects in his ventriloquist act.

Lola Yberri is in London enjoying the sights. She is most enthusiastic about some Spanish dances she hopes to shortly present in town. The excellent press notices she has received in South Africa should be of great encouragement.

H. S. Knowles and Harry von Tiller arrived this week from America. The latter informs me that he intends opening here in conjunction with Maurice Shapiro a music publishing business, and they should do well as their fame has traveled ahead of them.

American performers who have had the pleasure of meeting F. Siegrist, the proprietor of the German Artists' Club, near the Empire Theatre, I feel sure will be pleased to congratulate him on his marriage, which took place last Wednesday. His hospitality is well known and appreciated by all who have met him.

Wyman, the well-known Boston enterer, opened up his new restaurant in the Strand this week. The proprietor extended his hospitality to the press, giving a sumptuous banquet the night before it was opened to the public. The rooms are tastefully decorated and brilliantly lighted and he is already doing an immense business, particularly among the profession.

April 8.
There is a doubt about the authenticity of the ending of the "sketch" question in accordance with the terms agreed upon by the Theatrical Association and the vaudeville people. The terms consist of the right to present two different sketches every evening in the halls, one to last not more than thirty minutes, and the other not more than fifteen, with the limit of six speaking parts and twenty supers in the former and four parts in the latter. However, though the end is not yet finally decided upon, there is every probability that it will be amicably settled. In addition to the time of the sketches permitted, seventy-five minutes will be allowed for ballets and pantomimes.

Oswald Stoll has added to his reputation for enterprise by deciding to have a special matinee at one of his houses, the Holloway Empire, on April 27, for the express purpose of seeing new acts. He will give five minutes' hearing to each and contracts to those he considers good.

A new edition of The Dancing Doll was advertised for last Monday night, and a packed house awaited the result with interest. The novelties introduced seemed to depend upon the return of the artists who have helped to make Empire ballets famous, and most conspicuous were F. Farren as a Jack-in-a-Box, and F. Walton, who showed some clever work as a toy soldier. The additions brightened the entertainment a great deal, and I should think relieved Mlle. Genée somewhat of the strain which these diversissements seemed to rely upon. In about a month from now the Empire will produce a new thirty-minute ballet, the subject of which will be semi-military, and which will give great opportunities to the premieres. A. R. Aldin has been appointed assistant manager at the Empire Theatre, to relieve the rather onerous duties that fell on to the shoulders of the much liked Mr. Hitchins. Mr. Aldin was late manager of the Empire, Glasgow, and is a brother of Cecil Aldin, the well-known artist on this side. Marguerite Cornille has returned to the bill, and makes a hit with some good songs rendered in a manner peculiar to herself. The Brothers Martine and Charles Montrell are also on the bill in turns familiar to Americans.

At the Alhambra a newcomer was found in Edna, described as "the whistling nightingale," and, if I am not mistaken, this charming young lady was previously known as Edna Marsden, the wife of Stuart Collins, of Polk and Collins, the banjoleists. Edna has some magnificent

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MINOLA MADA HURST.



Photo by Grunberger, Prague.

Minola Mada Hurst, whose picture appears above, arrived in New York last week, accompanied by her manager, John T. Whitfield, after a phenomenal success in Europe, where she was billed as "Queen of the Magic Kettle." Mr. Whitfield is the originator of the Magic Kettle, and though he encountered a great deal of opposition in Europe, he won every battle, and did not rest until he had driven out all competitors and imitators. Now that Mr. Whitfield is in his native land once more, he intends to protect his rights in this most important act, and will put Miss Hurst forward in a way that will cause a good deal of talk. Those who have injured Mr. Whitfield will be compelled to answer in court, and no quarter will be given. Miss Hurst's European record, in brief, is as follows: Palace Theatre, London, seven weeks; Hansa Theatre, Hamburg, four weeks (holds record of house); Tichy's Theatre, Prague (record at raised prices); Crystal Palace, Leipzig, three extra matinees; Apollo Theatre, Cologne, prices raised, and offer of a prolongation of engagement that could not be arranged; Coliseum, Essen, Germany, two extra matinees; Circus Chaisell, St. Petersburg, four weeks, prolonged to six, highest salary ever paid to an English-speaking act in Russia (7,000 roubles per month); Mellini's Theatre, Hanover, great success. Mr. Whitfield has added several novelties to the Magic Kettle act for Miss Hurst, and he expects that the turn will make a new sensation.

gowns, and proved herself quite a proficient siffoise, capturing her audience with her final rendering of the El Capitan march. W. H. Barber has made his reappearance in a new act, which introduces novelties that require a great deal of staging, and consequently do not bear criticism except as sensations. In that channel Barber certainly made a success, for he rides a motor-cycle on a tight wire balancing it all the while, racing against an ordinary cycle on a roller-track, ridden by Lottie Brandon, who holds the record, according to the programme, of being a champion cyclist from one to one hundred miles. It seemed the first night that the act still required a little rehearsing, but that slight defect did not lessen the appreciation which it met from the audience. The Alhambra seems to be doing an immense business, and should do doubly so next week, when Sylvester Schaefer appears in an act which is supposed to run over seventy minutes, comprising quite a number of specialties.

Charles Leonard Fletcher appeared at the Easton Music Hall and made a success. He has added several new impersonations to his already capital act, and at both of the halls where he is appearing—the Camberwell being the other—the audiences border upon enthusiasm. He is to be the feature at the Tivoli Music Hall next week and is booked to appear at other London halls to follow. Berzac's Circus made the laughing hit of the bill. Peggy Pryde, an old London favorite, was an agreeable addition to the programme.

At the Tivoli Music Hall R. S. Knowles is scoring a terrific success with a new topical bunch of patter that causes much laughter, while Burke, Moller and Teller, in The Professor and His Pupils, showed some capital dancing, in which Burke proved himself an artist.

I am sorry to hear of the death of Miss Fredericks, the wife of Conn Fredericks, of the team of Conn and Conrad, who died March 25, her remains being shipped to New York.

Camille Clifford was successfully operated upon for appendicitis last week.

James Bard sailed last week for America.

The Four Lukens sailed to-day on the *Cedric*, expecting to return in August.

Hugh Stanton intends sailing from these shores next week.

Many thanks to Sylvester, Jones and Pringle, also to Rome and Ferguson, for their kind remembrances.

Arnold De Biere has been most fortunate in receiving two handsome tokens of his services from the managers in Hamburg and Berlin in a gold pencil and his initials on a watch fob in diamonds, rubies and sapphires.

Felix Dumas and Marion Winchester arrived last week from New York.

The Tossing Austins and Enigmarells are heavily billed at the Scala Theatre, in Copenhagen. Cooke and Rothert are also making good in the same town at the Circus Variete.

Ed. F. Reynard has three more weeks on tour in this country before leaving for the States. He has had many inducements made him to remain here, but engagements in America prevent.

The Doherty Sisters have been prolonged for the month of April at the Winter Garden, Berlin, owing to their enormous success.

Sailing for South Africa to-day are the Kelinos, Dave O'Toole, Millie Engler, Macdonald and Huntington and Ethel Dunford. REVONOC.

VAUDEVILLE FOR THE ACTORS' HOME.

The annual benefit given under the auspices of the managers and agents connected with the vaudeville branch of the profession will take place this year at the Metropolitan Opera House on Sunday evening, May 7. The interest taken in past events of this kind is a sufficient guarantee that the programme will be the longest and best of the season. Dozens of the highest-salaried headliners have already volunteered their services, and the list of those who will positively appear will be so startling that the public cannot fail to respond with alacrity and crowd the immense theatre to its fullest capacity. This fact, however, should not lessen the interest of the average vaudeville performer in the benefit, and every one connected with vaudeville in the United States should purchase tickets, even if they are unable to attend personally. In this way the receipts will be swelled to an amount that will be a credit to the vaudevillians and will show that they take a warm interest in the affairs of this great charity. The drain on the treasury is now so great that every effort must be made to raise funds. If every manager, agent and performer who has benefited by the great boom that vaudeville is now enjoying contributed even a

very small amount to help make the total a very big one, the result would open the eyes of those who claim that the vaudeville people do not take a proper interest in the Fund. A number of novelties are in preparation for the coming benefit, including a big number upon which Paul Dresser is hard at work in which he will have the assistance of all the White Rats who will be in town. Tony Pastor is also working very energetically in the interest of the affair.

NO MORE CIRCUS PARADES

James A. Bailey has issued an announcement that will bring tears to the eyes of every small boy in the country. It is to the effect that the Barnum and Bailey Circus will give no more parades in this or any other large city. The organization is now so large that it is next to impossible to give a parade and have everything ready in time for the afternoon performance. Instead of the parade a free exhibition will be given on the grounds. The orphans, to the number of 7,000, attended the performance at Madison Square Garden on Tuesday afternoon, and it is needless to say they enjoyed themselves hugely, and gave three rousing cheers for Mr. Bailey when the performance was over. On Wednesday Mr. Bailey received a present of a basket made by the inmates of the School for Crippled Children. The Michigan Society of New York attended in a body one evening last week as a compliment to Mr. Bailey, who is a Michigander. This is the final week of the New York season, as the tents will be erected in Brooklyn on Monday next.

SEEK INJUNCTION FOR THE LOOP.

The Consolidated Loop Company, of 1131 Broadway, entered a bill of complaint last week in the United States District Court for the Southern District of New York, in which application is made for an injunction against Barnum and Bailey to restrain the latter from using the loop-the-loop apparatus on the ground that it is an infringement on a patent obtained by Calvin C. Eggers, of New York, in 1903. The application states that Eggers sold his patent to Arthur T. Prescott, and that Prescott, in November, 1904, having been adjudged a bankrupt, turned his interest in the loop over to Benjamin Samusich. In March, 1905, Samusich sold his rights to the Consolidated Loop Company. The plaintiffs allege that the outfit used by Barnum and Bailey is identical with that invented and operated by Eggers. This is denied by the circus management, who state that the apparatus used by the Anelliotti Brothers was made in France and in no way infringes on the original device.

NEW THEATRE FOR PATERSON.

A. M. Bruggemann, owner and manager of the Empire Theatre in Hoboken, N. J., has made a success of that house that he has decided to branch out, and last week ground was broken for a new theatre which he will erect in Paterson, N. J. The new house will be called the Empire, and will be located on the south side of Ellison Street, near the new City Hall. It will be 75 x 110 feet and will seat 1,400. It is expected that the theatre will be ready for business by Aug. 15. J. B. McElhatrick and Son, of New York, drew the plans and will supervise the construction of the building, which will be equipped with every improvement. The house will be devoted to high class vaudeville, under the management of Mr. Bruggemann, and the booking will be done by Jo Paige Smith. The first contract for the new house was made last week with Joe Myra, and "Buster" Keaton.

WHITE RATS PROSPERING.

The White Rats of America are in a flourishing condition, and as the association is now conducted on most conservative lines it may be predicted that it will soon become a most powerful factor in the amusement world. Benevolence is the principal watchword of the organization, and a number of instances have come to light of late in which the charity of the Rats was extended in a most touching way. Recently one of the members was stricken with an illness that forced his retirement, and a resolution was immediately passed to pay him a liberal amount every week while he lived. When he died he was given a decent burial and his widow was placed beyond the reach of immediate want. A life membership will be presented to the member who brings in the largest number of desirable new members before Feb. 28, 1906. The fourth annual benefit for the charity fund will be given at the Grand Opera House, this city, on Sunday evening, April 30, when a bill will be presented that will be bound to attract a packed house.

A. N. P. U. RECEPTION.

The Actors' National Protective Union will hold their annual reception and entertainment on Saturday evening, April 29, at the Grand Central Palace. This is the eleventh year of the order, and it is now financially and professionally in better shape than ever before. From present indications records will be broken at the Grand Central Palace. Last year's admissions numbered over 7,800, and this year the committee expects to sell even more. The Actors' National Protective Union would like to see their fellow performers represented at this gathering, so that they may learn the aims and purposes of the order. The vaudeville entertainment starts promptly at 8.15, continuing until 11.30. Dancing will follow.

NEW SKETCH TRIED.

On Thursday afternoon last a new sketch written by R. F. Outcault, the father of "Buster Brown," was tried at the afternoon performance at Keith's Union Square. It is called The Troubles of Mr. Flipp, and deals with the annoyances of flat life in New York. The stupid servant girl, the overbearing janitor and a fresh child help to make life miserable for Mr. and Mrs. Flipp. The skit made a good impression and was well played by Grace Merritt as Mrs. Flipp, Lewis Morton as the husband, Helen Norton as the Dutch servant, Florence Young as the child, and J. A. Worthley as the janitor.

COCO ARRIVES.

Coco, a baboon which is said to be even more intelligent than the late lamented Consul, arrived in New York last week. He held a reception at the Hippodrome on Friday afternoon, and later was taken to a restaurant, where he sat up like a well-trained child and drank a cup of tea. He has been added to the Hippodrome programme. Another European attraction for the same house is a sharpshooter named Gaston Bordeny, who is announced to do an act almost exactly similar to that shown by Chevalier De Loras last week at the Colonial.

FREDERIC THOMPSON ILL.

Frederic Thompson, of Thompson and Dundy, has gone to West Baden, Ind., where he will rest for a week or two to recuperate from the strain incident to the opening of the new Hippodrome. For weeks past Mr. Thompson has not had a comfortable night's sleep, but his physicians expect that the rest cure will bring him back to his old form in a very short time, so that he may devote his energies to devising plans for the amusement of the public at Luna Park.

THE SANDERSON TESTIMONIAL.

On Easter Sunday night Tony Pastor's Theatre will be thrown open for the annual testimonial to Harry Sanderson, Mr. Pastor's faithful lieutenant, who has been the right-hand man of the veteran manager for so many years. An all-star programme has been arranged, and the indications are that there will be a full house and plenty of enthusiasm.

PROCTOR TO BUILD IN TROY.

F. F. Proctor is at the head of a syndicate that will build a new theatre in Troy, N. Y., to

cost \$250,000. It will be of the most modern construction and will have a roof garden overlooking the Hudson. Vaudeville will be the attraction and the house will be booked in conjunction with Mr. Proctor's theatres in New York, Albany and Newark.

VAUDEVILLE JOTTINGS.

Napoleon Johnson, the "Scribe" of Richards and Pringle's Minstrels, writes for the Mirror the news of a novel presentation that took place in Evansville, Ind., on March 23. W. R. Rusco, the manager, was informed that the members of the band had gone on strike and he hurried behind the scenes to see what was wrong. He was surrounded by the entire company, and when they had thoroughly enjoyed the practical joke Mr. Rusco was presented with a solid gold engraved Elks' charm in a neat speech by Billy Young. The gift was from the Olio Club, the members of which are Clarence Powell, Billy Young, John W. Cooper, William Blue, Ralph Nichols, "Happy" Beauregard, Robert Williams, Clarence Johnson, Toney Trio, John W. Walker, William Goode, and Napoleon Johnson.

Cliff Gordon has a new act in preparation that he thinks will prove a novelty and something out of the ordinary in monologue turns. He is having special scenery painted, and the act will require the services of several assistants behind the scenes. His make-up will be entirely new and the material for his monologue is being prepared with the utmost care, so that as many laughs as possible may be coaxed from even a chilly audience. Mr. Gordon's success in the past is a sufficient guarantee that his new venture will be well worth while.

The Chamberlains are still meeting with approval in the English provinces with their lasso throwing act. Their newspaper notices are always very flattering.

Pauline Hall will next season appear in tabloid comic opera. She is now having three thirty-minute operettas written for use in vaudeville. One is by George Stange and Julian Edwards, another by Robert Smith and Manuel Klein, and the music for the third is by Ben Jerome.

Anna Barclay-Truesdell, who has made such a favorable impression in Aunt Louisa's Advice the past season, was suddenly stricken with appendicitis on April 13, and an immediate operation will be necessary. She is under the care of Drs. Moore and Southwick, of Boston. Anna Mortland will play her part for the balance of the season on the Keith Circuit.

A benefit will be given for Tom Kelly, of Kelly and Gillett, at the Amsterdam Opera House, on West Forty-fourth Street, on Sunday, April 23.

Mary Baker, who is appearing with The Royal Lilliputians in Sindh, will invade the vaudeville ranks upon the termination of her contract with Gus Hill. Miss Baker and Della Ranney will introduce a novel dancing act.

The Bander and La Velle Trio of cyclists are engaged with the Adams, Forpaugh and Sells Brothers' Circus for the season.

A worthy successor in America to Spadoni and Conchas is the famous Brinn, who with military implements as material essays juggling necessitating extraordinary strength. His pet trick consists in balancing on his chin a Galton gun, its carriage and the runner, all complete. It is not of "prop" construction, but a weapon claimed to have been in active service, and which is fired repeatedly while he balances it. Charles H. Waldron, of the Palace Theatre, Boston, has booked the act for forty-two seasons, through the efforts of A. Lawrence, the monologist.

Derenda and Green, the juggling comedians, were so successful in South Africa that their engagement was extended for four weeks.

Clinton Wilson and Morris Boom have taken a seven years' lease of the Lion Palace Roof-Garden, at 109th Street and Broadway, and will open it on May 29.

Mr. and Mrs. George Hughes arrived home from Europe a few days ago, looking happy and healthy after their long absence, during which they have been presenting A Matrimonial Substitute in England with much success. They will fill a number of engagements on this side before making another European tour.

Gilbert Marcott has been engaged as leading man to support Millie Blanchard in her forthcoming vaudeville tour.

Ollie Young and Brother will sail on April 26 on the Baltic of the White Star Line for London, where they open at the Coliseum for a ten weeks' stay, with the Moss and Stoll tour to follow.

A new theatre to cost \$200,000 will be built in Milwaukee. It will be called the Orpheum and will be devoted to vaudeville. It will be built by a syndicate headed by Oscar Miller.

Clara Morris will make her reappearance in vaudeville on Monday next at the Colonial in a monologue called Stage Confessions. Her tour, which will last until the summer, is under the management of Robert Galt.

A woman employed at the Casino de Paris, in Paris, to loop the loop in an automobile was attacked with congestion of the brain while going through her perilous performance on Friday evening last. When the car had stopped she collapsed and the incident caused great excitement.

Willie Carl, of the Carl Family, acrobats, fell to the stage of the Hippodrome one evening last week while making a double somersault. He was unconscious for a few minutes, but recovered under the care of a physician.

The Doherty Sisters have made such a hit at the Winter Garden, Berlin, that they have been prolonged a month and re-engaged for their first open time, which will be March, 1907.

James Rivers, a colored comedian, will have a benefit in the concert hall of Madison Square Garden on Wednesday evening, April 19.

One of the distinct hits at the opening of the Hippodrome on Wednesday evening last was made by Credence King of the Wire, whose performance was loudly applauded.

The Imperial Japanese Guards have been engaged by General Manager H. B. Theatre for the big production of Pain's Port Arthur, which opens its season at Nashville, Tenn., on May 22.

The American Guild of Banjoists, Mandolinists and Guitarists held their fourth annual convention in Boston on March 29. It was most successful from every point of view, and this happy state of affairs was due to the untiring efforts of Clarence L. Partee, the organizer and chief promoter of the Guild.

Millie Fannette was slightly injured during the performance at Madison Square Garden on Saturday evening by falling from her horse. She recovered at once and went on with her act as though nothing had happened.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Alba Ben Omar—London, Can., 17-22.
Abbott, Annie—Chase's, Wash., 17-22.
Adams and Taylor—Cooke's, Rochester, N. Y., 17-22.
Adams and Drew—Family, Shamokin, Pa., 17-22.
Adams, Andy and Jenny—Lyric, Cleveland, 17-22.
Adams, James R.—Hippodrome, N. Y., indefinite.
ADAMS, MABELLE—Orph., Omaha, 17-22.
Adeline and Rubell—Gaughan's, Springfield, Ill., 17-22.
Aguinaldo, Rose—Shea's, Toronto, 17-22.
Ahlus, Les—Orph., Kansas City, 16-22.
Ainsley, Josephine—Park, Worcester, Mass., 17-22.
ALDRICH, CHARLES T.—Proctor's 23d St., 17-22.
Allen, Flossie—Keeney's, Bklyn., 17-22.
Allen, Phyllis—G. O. H., Indianapolis, 17-22.
Allen, Searl and Violet—Poll's, Springfield, Mass., 17-22.
ALEXANDER, GEO. B.—Howard, Boston—Indefinite.
Allison, Mr. and Mrs.—Haymarket, Chgo., 17-22, Co. lumbia, St. Louis, 24-29.
Almont and Dumont—Orph., Bklyn., 17-22.
Altons, The—Empire, Colorado Springs, 17-22.
Amoros, Mlle.—Maryland, Balto., 17-22.
Anderson and Goines—Poll's, Bridgeport, Conn., 17-22.
Antrim and Peters—Arcade, Toledo, 17-22.
Apollo—G. O. H., Indianapolis, 17-22.
Aramint and Burke—Keith's, Prov., 17-22.
Ardelle, Jennie—Pastor's, N. Y., 17-22.
Armstrong and Holly—Columbia, St. Louis, 17-22, C. O. H., Chgo., 24-29.
Armstrong and Verna—C. O. H., Chgo., 17-22.
ASHTON, MARGARET—Empire, Palace, Shepherd's Bush, Eng., 17-22, Empire, Cardiff, Wales, 24-29.
Ashtons, Two—Keith's, Boston, 17-22.
Attila Boys—Poll's, Springfield, Mass., 17-22.
Auburn, Three—Empire, Colorado Springs, 17-22.
Aug. Edna—Proctor's 23d St., 17-22.
Austins, The—Novelty, Denver, 17-22.
Austins, Tossing—Circus Variete, Copenhagen, Denmark, 1-30.
Avery and Healey—Columbia, St. Louis, 17-22.
Avolos, Musical—Proctor's, Albany, N. Y., 17-22.
Avon Comedy Four—C. O. H., Chgo., 17-22.
Bailey and Madison—Empire, London, Eng., May 1-June 30.
Baker and Lynn—Empire, Hoboken, N. J., 17-22.
Ballier, Clara—Bijou, Fall River, Mass., 17-22.
Bancroft, Musical—Bon Ton, Phila., 17-22.
Bandy and Wilson—Empire, Boston, 17-22.
Barnes, Stuart—Proctor's 23d St., 17-22.
Barratt Sisters—Orph., N. Y., 17-22.
Barry and Halvers—Orph., Omaha, 17-22.

Barry, Mr. and Mrs. Jimmy—Arcade, Toledo, 17-22.
Barton and Ashley—Empire, Holloway, Eng., 17-22.
Bennet, Emmelle—Howard, Boston—Indefinite.
Bennett and Rich—Keith's, Prov., 17-22.
Bentham and Freeman—Bijou, Danville, Ill., 17-22.
BERGERE, VALERIE—Poll's, Hartford, Conn., 17-22.
Bertin, Helen—C. O. H., Chgo., 17-22.
Biff, Baff Trio—Haymarket, Chgo., 17-22.
Bilych's Seals—London, London, Can., 17-22.
Bingham, J. W.—Empire, Colorado Springs, 17-22.
Birch, John—Orph., Minneapolis, 23-29.
Black and Leslie—Unique, Bklyn., 17-22.
Blanche, La Belle—Amphion, Bklyn., 17-22.
Blondell and West—Orph., New Or., 17-22.
Blondell, Libby—Arnold—Orph., Utica, N. Y., 24-29.
Bohe, Ollina—Keith's, Prov., 17-22, Keith's, Boston, 24-29.
Boles, Four—Orph., Kansas City, 16-22.
Bonnetts, The—Howard, Boston, 17-22.
Borani and Navarro—Orph., Omaha, 17-22.
Borella, Arthur—Star, Muncie, Ind., 17-22.
Boys in Blue—Hippodrome, London, Eng., indefinite.
Buckley Newsboys' Quartette—Columbia, St. Louis, 17-22.
Bradshaw, Charles—Amphion, Bklyn., 17-22.
Brash and Brazill—G. O. H., Pittsburgh, 17-22.
Brachy, Louise—Orph., Minneapolis, 17-22.
Brady Brothers—Tivoli, London, Eng., March 27-22.
Broun, Rouse, Parle, France, May 1-30.
Brooks, Herbert—Orph., Frisco, 10-22.
Brown, Harry—Olympic, Chgo., 17-22.
Bruno and Russell—Trent, Trenton, N. J., 17-22.
Bryant and Saville—Family, Mahanoy City, Pa., 17-22.
Buckeye Trio—Novelty, Denver, 17-22.
Buckner—Columbia, Cincinnati, 17-22, Colonial, N. Y., 24-29.
Burke and Dempsey—Chase's, Wash., 17-22.
Burke and McEvoy—Howard, Boston, 17-22.
Burnett and Weyerson—London, London, Can., 17-22.
Burns, Harry—Castle, Bloomington, Ill., 17-22.
Burton and Brooks—H. and B. Bklyn., 17-22, H. and B. N. Y., 24-29.
Burton, Clarence—Olympic, Chgo., 17-22.
Busch, De Vere Trio—Orph., Frisco, 17-29.
Busch Family—Unique, Winnipeg, Can., 17-22.
Caldera, A. K.—Proctor's, Newark, N. J., 17-22.
Cameron, Grace—Poll's, Bridgeport, Conn., 17-22.
Campbell, Dillon and Campbell—Main St., Peoria, Ill., 17-22.
Carew and Hayes—Keith's, N. Y., 17-22.
Carlin and Otto—Shee's, Fall River, Mass., 17-22.
Carlotto—Trent, Trenton, N. J., 17-22.
Caron and Herbert—Haymarket, Chgo., 17-22.
Carter and Waters—Hopkins' Memphis, 17-22, G. O. H., Indianapolis, 24-29.
Cassady, Eddie—Family, Lancaster, Pa., 17-22.
Castano, Edward—Cleveland 16-22, Buffalo 23-29.
Castleton and Stewart—Unique, Bklyn., 17-22.
Chamberlains, The—Empire, Glasgow, Scot., 17-22.
Empire, Belfast, Ire., 24-29.
Chassino—Keith's, Cleveland, 17-22.
Chefalo, Sig—Howard, Boston, 17-22.
Chevalier, Albert—Shea's, Frisco, 17-22.
Christie—Chase's, Wash., 17-22.
Clafin Sisters—Keith's, Cleveland, 17-22.
Clark and Temple—Gibbs, Frisco, 17-29.
Clark, Lucy—Keith's, Phila., 17-22.
Clark, Wilfred—Maryland, Balto., 17-22.
Clayton, Toby—G. O. H., Pittsburgh, 17-22.
Clifford, Nat—Empire, Boston, 17-22.
Cockley and McBride—Victoria, N. Y., 17-22.
Coin's Dogs—Poll's, Bridgeport, Conn., 17-22.
Colby and Wally—Empire, Hoboken, N. J., 17-22.
Cole and Clemmons—Family, Gloversville, N. Y., 17-22.
Cole and Johnson—Orph., Bklyn., 17-22.
Columbians, The—Orph., Frisco, 17-22.
Conchas, Paul—Orph., Frisco, 17-22, Orph., Los Angeles, 24-May 6.
Conlon and Hastings—Portland, Port., Me., 17-22.
Keith's, Boston, 24-29.
Conrads, The—Bijou, Marinette, Wis., 17-22.
Conway and Leland—Empire, Dublin, Ire., 17-22.
Empire, Liverpool, Eng., 24-29.
Cooke and Clinton—Keith's, Prov., 17-22.
COOKES AND MISS ROTHERT—Circus Variete, Copenhagen, Denmark, 1-30.
Cooper and Robinson—Orph., Los Angeles, 17-29.
Cootie, Bert—Keith's, Cleveland, 17-22.
Corbett, J. J.—Victoria, N. Y., 17-22.
Cornelius, Ed—Empire, Boston, 17-22.
Corrigan, Emmet—Minneapolis, 16-22, Orph., Denver, 24-29.
CRANE, MR. AND MRS. GARDNER—Keith's, Prov., 10—Indefinite.
Crawford and Manning—G. O. H., Indianapolis, 17-22.
CRESSY, WILLIAM AND BLANCHE DAYNE—Shea's, Buffalo, 17-22, Shea's, Toronto, 24-29.
Crimmins and Mack—Arcade, Toledo, 17-22.
Cummings, Ralph—Park, Worcester, Mass., 17-22.
Cutty, Six Musical—Amphion, Bklyn., 17-22.
DAY, EDWARD—Brooklyn, N. Y., March 27-22, G. O. H., Indianapolis, 24-29.
Dahlia, Les—Orph., Kansas City, 17-22.
Dahl, Katherine—Circus Variete, Copenhagen, Denmark, 1-30.
Dall, Peter F.—Keith's, Prov., 17-22.
Danforth and Bruce—A. and S. Boston, 17-22.
Daniels, Walter—Keith's, Prov., 17-22.
Danovans, The—A. and S. Boston, 17-22.
Davies Duo—Clifton, Ariz., 17-22.
Davis and Macaulay—Proctor's, Albany, N. Y., 17-22.
Davis and McKelvey—Keeney's, Bklyn., 17-22.
DAY, GEORGE W.—Orph., Kansas City, 17-22.
D'Alma's Dogs and Monkeys—Portland, Port., Me., 17-22.
DEBIERE, ARNOLD—Barrasford Tour, England.
De Boies, The—Lyric, Denver, 17-22.
D'Esmodes, The—Hathaway's, New Bedford, Mass., 17-22.
De Haven Sextette, Carter—Orph., Bklyn., 17-22.
De Koe Trio—Proctor's, Albany, N. Y., 17-22.
De Witt Burns and Torgance—Keeney's, Bklyn., 17-22.
De Witt, Shorty and Lillian—Empire, Boston, 17-22.
Deane, Sydney—Orph., Frisco, 17-29.
Delmore and Lee—Orph., Omaha, 17-22.
Delmore and Wilson—Edinburgh, Scot., 17-22, Empire, Neweastle-on-Tyne, Eng., 24-29.
Delmore, Misses—Poll's, New Haven, Conn., 17-22.
Poll's, Bridgeport, 24-29.
Devene and Shurtz—Howard, Boston, 17-22.
Diamond and Smith—Garden, Greenpoint, N. Y., 17-22.
Diamond, George H.—Poll's, Bridgeport, Conn., 17-22.
Dida—Cook's Rochester, N. Y., 17-22.
Dida—Proctor's, Newark, N. J., 17-22.
Dida—Keith's, Boston, 17-22.
Dillon Brothers—Keith's, Boston, 17-22.
Dokerty, Will—Family, Lancaster, Pa., 17-22.
DOHERTY SISTERS—Wintergarten, Berlin, 1-30.
Dolan and Lennart—H. and B. Bklyn., 17-22.
Dollar Troupe—Colonial, N. Y., 17-22.
Dollbury Sisters—G. O. H., Pittsburgh, 17-22.
Donald, Della—Empire, Boston, 17-22.
Don and Thompson—Pastor's, N. Y., 17-22.
Donovan and West—Bijou, Fall River, Mass., 17-22.
Donovan, Fannie—Bell, Oakland, Cal., 17-22.
Dongora, Frank—Hopkins' Memphis, 16-22, Orph., New Or., 23-29.
Downey, Leslie T.—Novelty, Stockton, Cal., Feb. 27-May 8.
Drako's Sheep and Dogs—Haymarket, Chgo., 17-22.
Drayes—Tivoli, London, Eng., Feb. 6—Indefinite.
Dublin Reddy Troupe—Proctor's 23d St., 17-22.
Dumonds, Three—Victoria, N. Y., 17-22.
Dunbar's Goats—Castle, Bloomington, 17-22, Main St., Peoria, Ill., 24-29.
Dunbars, Casting—Poll's, Springfield, Mass., 17-22.
Dunbrell, Fay and Looney—Bklyn., 17-22.
Duncan, Charles H.—Pastor's, N. Y., 17-22.
Dupree and Dupress—Zoo, Toledo, 17-22.
Earle, John—A. and S. Boston, 17-22.
Early and Lake—Haymarket, Chgo., 17-22.
Eckert, Franz—Poll's, Bridgeport, Conn., 17-22.
Eckert and Berg—Chase's, Wash., 17-22.
Ekl and Wilson—Amphion, Bklyn., 17-22.
Eldrid, Gordon—London, London, Can., 17-22.
Eldridge Press—Howard, Boston, 17-22.
Elgonas, The—Keith's, N. Y., 17-22.
Ellis-Nolan Trio—Hopkins' Memphis, 17-22.
Elton, Sam—Keith's, Phila., 17-22, Keith's, N. Y., 24-29.
Emeralds, Four—Family, Lancaster, Pa., 17-22.
Emerson and Omeca—C. O. H., Chgo., 17-22.
Emmett, Grace—Hathaway's, New Bedford, Mass., 17-22.
Empire City Quartette—Proctor's 58th St., 17-22.
Bijou, Jersey City, N. J., 24-29.
Empire Comedy Four—Keith's, Prov., 17-22.
Ert, Sig—Zoo, Toledo, 17-22.
Escamillos, Two—Bijou, Fall River, Mass., 17-22.
Esher Sisters—Proctor's 5th Ave., 17-22.
Esmonde, Mr. and Mrs. Edward—Proctor's, Albany, N. Y., 17-22.
Everhart, The—Casino, Paris, France, 1-30.
Hippodrome, London, Eng., May 1-31.
Exposition Four—Proctor's 23d St., 17-22, Chase's, Wash., 17-22.
Falk, Eleanor—Shea's, Buffalo, 17-22.
Farras, Two—Crystal, Milwaukee, 17-22, Flom's, Madison, Wis., 24-29.
Felix and Barry—Proctor's, Albany, N. Y., 17-22.
Ferguson and Passmore—Orph., New Or., 17-22.
Fern Comedy Four—Family, Butte, Mont., 17-22.
Fernandez, May Trio—McBourne, Albany, May 30.
Ferrell Brothers—Keith's, N. Y., 17-22.
Fields and Wooley—Trent, Trenton, N. J., 17-22.
Fields, Happy Fanny—Empire, Newcastle, Eng., 17-22.
Palace, Hull, 24-29.
Finlay and Burke—Proctor's, Newark, N. J., 17-22.

FIELDS, W. C.—Wintergarten, Berlin, 1-30, Moscow, Russia, May 1-31.
First, Barney—Olympic, Chgo., 17-22.
Fiske and McDonough—Poli's, New Haven, Conn., 17-22.
Fitzgerald, H. V.—Bijou, Fall River, Mass., 17-22.
Fitzgibbon-McCoy Trio—Shea's, Toronto, 17-22.
Florence Sisters, Three—Tivoli, Cape Town, 10-May 3.
Flynn, Joe—Portland, Port., Me., 17-22.
Folkert, Arthur O.—Empire, Anaconda, 16-22.
Ford Sisters—Pastor's, N. Y., 17-22.
Forster, Ed.—Rand's, Troy, N. Y., 17-22.
Fox and Hughes—Family, Butte, Mont., 10-23, Cineograph, Spokane, Wash., 24-30.
Fox, Della—Orph., Kansas City, 16-22.
Fox, Madge—Olympic, Chgo., 17-22.
Fox and Clark—G. O. H., Indianapolis, 17-22.
Foy, Eddie—Proctor's 23d St., 17-22.
Francis and Lewis—H. and S. N. Y., 17-22.
Francis, Adeline—Portland, Port., Me., 17-22.
Francis, Leona—Pastor's, N. Y., 17-22.
Freese Brothers—C. O. H., Chgo., 17-22.
French, Henri—Orph., Omaha, 17-22.
Frobel and Ruge—Ronacher's, Vienna, 1-30.
Gallagher and Barrett—Columbia, Cincinnati, 23-29.
Gardner and Madden—Pastor's, N. Y., 17-22, Trent, Trenton, N. J., 24-29.
Gardner and Stoddard—Domlin's, Winnipeg, Can., 17-22.
Gardner and Vincent—Keith's, N. Y., 17-22, Howard, Boston, 24-29.
Gardner, Griffin and Gardner—Hippodrome, Hastings, Eng., 17-22, Palace, Southampton, 24-29.
Garrison, Marion—Proctor's, Albany, N. Y., 17-22, Shea's, Buffalo, 24-29.
Gaskin, George J.—Empire, Hoboken, N. J., 17-22.
Gaylord, Bonnie—G. O. H., Grand Rapids, Mich., 23-29.
Genaro and Bailey—Olympic, Chgo., 17-22, Haymarket, Chgo., 24-29.
Genaro and Theol—Berlin, Germany, March 1-April 30.
Gusseloff, May 1-June 30.
Gillen, Tom—Park, Erie, Pa., 17-22.
Gillett's Dogs—Keith's, Phila., 17-22.
Gilmour and Leonard—Keene's, Bklyn., 17-22.
Girard, Marie—London, London, Can., 17-22.
Gleason and Houlihan—C. O. H., Chgo., 17-22.
Glenroy and Russell—Earl, Pueblo, Col., 17-22.
Globe of Death—Victoria, N. Y., 10-22.
Glose, Augusta—Poli's, New Haven, Conn., 17-22.
Godfrey and Henderson—Orph., Kansas City, 16-22, Orph., New Or., 24-29.
Golden, Richard—Keith's, N. Y., 17-22.
Gordon, Cliff—Shea's, Toronto, 17-22.
Gordon, Don and Mac—Family, Mahanoy City, Pa., 17-22.
Gordon, Eitta—Unique, Bklyn., 17-22.
Gottlieb, Mr. and Mrs.—Crystal, Denver, 17-22.
Grant, Sydney—Garrick, Wilmington, Del., 17-22.
Grave, Margaret—Star, Topeka, Kan., 17-22.
Green and Werner—Orph., Omaha, 16-22.
Gregory and Wood—Pastor's, N. Y., 17-22.
Gregson, The—Amphion, Bklyn., 17-22.
Griff, Fred—Shea's, Buffalo, 17-22.
Gross, William—Park, Prov., 17-22.
Hackenschmidt, George—Orph., Bklyn., 17-22.
Haines and Vidocq—Orph., Los Angeles, 17-22.
Hale and Francis—Hippodrome, London, Eng., March 1-April 30.
Haley and Meehan—Olympic, Chgo., 17-22.
Hanson, Mildred—Bijou, Fall River, Mass., 17-22.
Harris and De Loos—Arcade, Toledo, 17-22.
Haskell, Loney—Amphion, Bklyn., 17-22.
Hastings and Burns—Orph., New Or., 17-22.
Hatch Brothers—J. J. Joseph, St. Joseph, Mo., 17-22.
Hawkins, Lew—Cook's, Rochester, N. Y., 17-22.
Hayes and Healey—Orph., New Or., 17-22.
Hayman and Franklin—Palace, Bradford, Eng., 17-22, Palace, Lincoln, 24-29.
Heckow, Charlie—Bijou, Quincy, Ill., 17-22.
Heckow, Marie—Star, Muncie, Ind., 17-22.
Heffron, Tom—Crystal, Marion, Ind., 17-22.
HELENA, EDITH—Empire, London, Eng., May 1-June 25.
Hellman, Lorie—Cleveland, 17-22.
Hennell, Mon—Keith's, Boston, 17-22.
HERRMANN, ADELAIDE—Victoria, N. Y., 17-22.
Hennings, Lewis and Hennings—Lyric, Cleveland, 17-22.
Henry, Eugene—Standard, Houston, Tex., 10-22.
Herbert's Dogs—Howard, Boston, 17-22.
HERRMANN, THE GREAT—G. O. H., Pittsburgh, 17-22, Empire, Hoboken, N. J., 24-29.
Hermann, Thelma—Phila., 10-22.
Hickey and Nelson—Keith's, Boston, 17-22.
Hill and Sylvian—Shea's, Buffalo, 17-22, Shea's, Toronto, 24-29.
Hill and Whitaker—Shea's, Toronto, 17-22.
Hilliard, Robert—Temple, Detroit, 17-22, Shea's, Buffalo, 24-29.
Hilton-Howard, Boston, 17-22.
Hoch and Elton—Proctor's 23d St., 24-29.
Hodges and Launchmere—Poli's, New Haven, Conn., 17-22.
Hoy and Lee—Haymarket, Chgo., 17-22.
Hogan, Ernest—Arcade, Toledo, 17-22.
Holbrook, The—Howard, Boston, 17-22.
Holcomb, Curtis and Webb—Colonial, N. Y., 17-22.
Holdsworth, The—Keith's, Boston, 17-22.
Holt, Alf—Olympic, Chgo., 17-22.
Hopper, Edna—Wallace—Empire, Boston, 17-22.
Howard and Bland—Orph., Omaha, 16-22, Orph., Minneapolis, 23-29.
Howard and North—Cook's, Rochester, N. Y., 17-22.
Howard, Harry and May—West's, Peoria, Ill., 17-22.
Howard's Dogs and Ponies—G. O. H., Pittsburgh, 17-22.
Howe and Edwards—Pickwick, San Diego, Cal., 17-22.
Hugel Brothers—Lycium, Tacoma, Wash., 17-22.
Hughes and Haxleton—Bijou, Fall River, Mass., 17-22.
Hughes Musical Trio—Olympic, Chgo., 17-22, Haymarket, Chgo., 24-29.
Humes and Lewis—Unique, Bklyn., 17-22.
Huntings, Four—Amphion, Bklyn., 17-22.
Hunt, Frederick—Orph., New Or., 17-22.
Hyde and Heath—Grand, Tacoma, Wash., 24-29.
Inness and Ryan—Proctor's, Newark, N. J., 17-22, Empire, Hoboken, 24-29.
Jackson and Douglas—Star, Hamilton, Can., 17-22.
Jacobs and Wells—Shea's, Buffalo, 17-22.
Janis, Elsie—H. and S. N. Y., 17-22.
Jennette, Lillian—Howard, Boston, 17-22.
Jennetts, The—London, London, Can., 17-22.
Jennings and Jewell—Grand, Milwaukee, 17-22.
Jerome, Nat S.—Proctor's 23d St., 17-22.
Jewell's Manikins—Empire, Hoboken, N. J., 17-22.
Jink's Monkeys—G. O. H., Indianapolis, 17-22.
Jiu Jitsu—Cook's, Rochester, N. Y., 17-22, Chase's, Wash., 24-30.
Johnson and Kokori—A. and S., Boston, 17-22.
Johnson and Wells—Shea's, Buffalo, 17-22.
JOHNSONS, MUSICAL—Empire, Bristol, Eng., 17-29.
Jones, Irving—Trent, Trenton, N. J., 17-22.
Joselyn Trio—Keith's, Boston, 17-22.
Jourdanis, Helene—Keith's, Prov., 17-22.
Keatons, Three—Keith's, Phila., 17-22, G. O. H., Pittsburgh, 24-29.
Keenan, Frank—Colonial, N. Y., 17-22.
Kelly and Reno—Amphion, Bklyn., 17-22.
Kelly and Violette—Maryland, Balto., 17-22, Keith's, Phila., 24-29.
Kelly, John T.—Proctor's, Albany, 24-29.
Kelly, Walter C.—C. O. H., Chgo., 17-22.
Kenna, Charles—Keith's, Boston, 17-22, Portland, Port., Me., 24-29.
Kennedy and James—Pastor's, N. Y., 17-22.
Kennedy and Kennedy—Keith's, N. Y., 17-22.
Kennedy and Rooney—Victoria, N. Y., 17-22.
Keno, Walsh and Melrose—Proctor's, Newark, N. J., 17-22.
Keough, Edwin—Park, Erie, Pa., 17-22, G. O. H., Harrisburg, 24-29.
King, Grace—Keene's, Bklyn., 17-22.
Kingsley and Lewis—H. and S. N. Y., 17-22.
Kitamura's Japs—Arcade, Toledo, 17-22.
Klein, Ott—Brothers and Nicholson—Orph., Frisco, 24-May 13.
Kleist, Musical—Orph., Denver, 17-22.
Knight Brothers and Sawtelle—Orph., Los Angeles, 17-29.
Koppe Family, Mahanoy City, Pa., 17-22.
Krisel's Dogs—Keith's, Boston, 17-22.
Kurtis, Dogs—Orph., Los Angeles, 10-22.
La Clair and West—Bijou, Racine, Wis., 1-22.
La Croix, Paul—Alcazar, Denver, 17-22.
La Mothe Brothers—Olympic, Chgo., 17-22.
Lancaster, Fred—Lycium, 17-22.
Lane, Arthur—Camden, Camden, N. J., 24-30.
Lane, Chris—C. O. H., Chgo., 17-22.
La Rex Joseph—London, London, Can., 17-22.
Latell, Edna—Proctor's, Newark, N. J., 17-22.
Latona, Frank—Columbia, Cincinnati, 17-22.
La Vallee Trio—H. and S. N. Y., 17-22.
La Vere's Bears—Lyric, Cleveland, 17-22.
La Vine and Wallace—Columbia, St. Louis, 17-22, C. O. H., Chgo., 24-29.
La Vine-Climax—Orph., Kansas City, 16-22.
Lawrence, Al—Keith's, N. Y., 17-22, Keith's, Phila., 24-29.
Lawrence and Thompson—Proctor's 58th St., 17-22.
Le Clair, John—G. O. H., Pittsburgh, 17-22.
Le Dent—Crystal, Cranke, 17-23, Smith's, Grand Rapids, Mich., 24-29.
Lee, Henry—H. and S. N. Y., 17-22.
Lee, Mr. and Mrs.—James P. and Little Madeline—G. O. H., Butte, 16-22, Helena, Mont., 24-29.
Leigh Brothers—G. O. H., Pittsburgh, 17-22.
Leipsig-Chase's, Wash., 17-22.
Leonard, Grace—Keith's, Boston, 17-22.
Le Roy and Woodford—Shea's, Toronto, 17-22.
Lealie and Dalley—Keith's, Cleveland, 17-22.
Leslie, George W.—Orph., Seattle, Wash., 17-22.
Lester, Harry B.—Keene's, Bklyn., 17-22.
Levin, Dolph and Susie—Colliseum, London-Indefinite.
Lewis, Al—Bijou, Green Bay, Wis., 17-22.
Lincoln, John, Chgo., 17-22.
Liquid Air Demonstration—Orph., Los Angeles, 17-29.
Litchfield, Mr. and Mrs.—Nell-Bijou, Fall River, Mass., 17-22, Garrick, Wilmington, Del., 24-29.
Lloyd, Herbert—Colonial, N. Y., 17-22.

VAUDEVILLE.

B. F. KEITH'S

Keith's Theatre, - - - Boston, Mass.
 Keith's Bijou Theatre, - - - Boston, Mass.
 Keith's Theatre, - - - Providence, R. I.
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 Keith's Theatre, - - - New York City
 Keith's New Theatre, - - - Philadelphia, Pa.
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 Kernan's Maryland Theatre, - - - Baltimore, Md.
 Shea's Garden Theatre, - - - Buffalo, N. Y.
 Shea's Theatre, - - - Toronto, Can.
 Moore's Theatre, - - - Rochester, N. Y.
 Temple Theatre, - - - Detroit, Mich.
 Arcade Theatre, - - - Toledo, O.
 Moore's Theatre, - - - Portland, Me.
 Moore's Theatre, - - - Salem, Mass.
 Park Theatre, - - - Worcester, Mass.

NOW ARRANGING NEXT SEASON'S TIME.

Performers wishing to fill odd open weeks during the Spring and Summer Seasons should make application at once.

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Loftus, Cecilia-Colonial, N. Y., 3-22, Orph., Bklyn., 24-29.
 Luby, Edna—Proctor's 23d St., 17-22.
 Lynch, Dick—Keith's, Phila., 17-22.
McMAHON'S MINSTREL MAIDS—Orph., New Orleans, 24-29.
 McBans, Juggling—Poli's, New Haven, Conn., 17-22.
 McConnell Sisters—Columbia, St. Louis, 17-22.
 McCue and Cahill—Olympic, Chgo., 17-22.
 McDonald, Charles—Family, Lancaster, Pa., 17-22.
 McIntyre and Heath—Columbia, Cincinnati, 17-22.
 McKinley, Mabel—Orph., New Orleans, 17-22.
MACARTE SISTERS—Palace, Leicester, Eng., 17-22, Empire, Manchester, 24-29.
 Macdonald, James F.—C. O. H., Chgo., 17-22, G. O. H., Indianapolis, 24-29.
 Madcaps, Four—Columbia, Cincinnati, 17-22.
 Madcaps, Three—Maryland, Balto., 17-22.
 Maddox and Prouty—Poli's, Springfield, Mass., 17-22.
 Mainland, Madge—Arcade, Toledo, 16-22.
 Majestic Trio—Keith's, N. Y., 17-22.
 Mantell's Marionettes—Parlor, Everett, Wash., 17-22.
 Marguerite and Hanley—Proctor's 5th Ave., 17-22.
 Marlon and Deane—Family, Lancaster, Pa., 17-22.
 Marshall and Jones—C. O. H., Chgo., 17-22.
 Martha, Mlle. Howard, Boston, 17-22.
 Martine Brothers—Empire, London, Eng., March 20-April 20.
 Martini and Maximilian—Pastor's, N. Y., 17-22.
 Mason and Keeler—Keith's, Phila., 17-22.
 Mason's Society—Bellevue, Frisco, 10-22, Orph., Los Angeles, 24-May 6.
 Mathews, The—Jack's, Chgo., 23-29.
 Mazetti—A. and S., Boston, 17-22.
 Mazur and Matten—Portland, Port., Me., 17-22.
 Meers, The—Battenberg, Leipzig, Germany, 1-30.
 Meier and Moraw—Palace, N. Y., 17-22.
 Melville and Stetson—Keith's, N. Y., 17-22, Maryland, Balto., 24-29.
MEREDITH SISTERS—Stoll Tour, England.
 Merritt, Hal—Haymarket, Chgo., 17-22.
 Mettler, Musical, A. and S., Boston, 17-22.
 Midgeley and Carlisle—Keith's, N. Y., 17-22.
 Mildare, Charles—G. O. H., Pittsburgh, 17-22.
 Miles-Stavordale Quintette—Proctor's 125th St., 17-22.
 Miller, Henry—G. O. H., Pittsburgh, 17-22.
 Millman Trio—Trent, Trenton, N. J., 17-22.
 Mitchells, Three—Proctor's 23d St., N. Y., 17-22.
 Monroe, George W.—Chase's, Wash., 17-22.
 Monroe, Mack and Lawrence—G. O. H., Pittsburgh, 17-22, Keith's, N. Y., 24-29.
 Moore and Littlefield—Victoria, N. Y., 17-22.
 Morris, Joe—Howard, Boston, 17-22.
 Morrissey and Proctor—Haymarket, Chgo., 17-22.
 Morton, James J.—Park, Worcester, Mass., 17-22.
 Mortons, Four—Haymarket, Chgo., 17-22.
MOTOGLIR, LA CREATRICE—Touring Spain, April.
 Murphy and Nichols—Shea's, Buffalo, 17-22, Bijou, Jersey City, N. Y., 24-29.
 Murphy and Willard—Hopkins', Louisville, 17-22, Columbia, St. Louis, 24-29.
 Murphy, Mr. and Mrs. Mark—Portland, Port., Me., 17-22, Keith's, Boston, 24-29.
 Navajo Girls—Colonial, N. Y., 17-22.
 Nawn, Thomas J.—Cook's, Rochester, N. Y., 17-22.
 Nelson-Farm Troupe—N. and B., Bklyn., 17-22.
 Nicola, Juggling—Olympic, Chgo., 17-22.
 Nixons' Quartette—Columbia, St. Louis, 17-22.
NIBLO, FRED—Orph., Bklyn., 17-22, Proctor's 23d St., and 5th Ave., 24-29.
 Night In Venice—Keith's, Boston, 17-22.
 Nobles, Milton and Kate—Keith's, Boston, 17-22.
 Norrises, The—Park, Worcester, Mass., 17-22.
 Oberreiter Troupe—Poli's, New Haven, Conn., 17-22.
 O'Brien and Buckley—Shea's, Buffalo, 17-22.
 O'Brien and Havel—Colonial, N. Y., 17-22.
 Orlotte and Taylor—Empire, Hoboken, N. J., 17-22.
 Orpheus Comedy Four—Proctor's 125th St., N. Y., 17-22.
 Osterman, Kathryn—Haymarket, Chgo., 17-22.
 Owyler and Randall—Trent, Trenton, N. J., 17-22.
 Panzer Trio—Pastor's, N. Y., 17-22.
 Parker, Abbott—A. and S., Bklyn., 17-22.
 Parker's Dogs—H. and B., Bklyn., 17-22.
 Pascatel-Zoo, Toledo, 16-22.
 Patrice, Victoria, N. Y., 17-22.
 Peck, Fred—Empire, New Or., 17-22.
 Side, Jacksonville, Wis., 24-29.
 Perri, Antonio and Annie—C. O. H., Chgo., 17-22.
 Perri, Orph., New Or., 17-22.
 Phroso—Empire, Boston, 17-22.
 Phroso, Mlle. Y. H. and B., Bklyn., 17-22.
 Pierce and Mable—Keith's, Phila., 17-22, Poli's, Springfield, Mass., 24-29.
 Powell—Empire, Boston, 17-22.
 Powell's Marionettes—Orph., Kansas City, 16-22.
 Powers and Reed—Haymarket, Chgo., 17-22.
 Prevost and Prevost—Columbia, St. Louis, 17-22.
 Probst—Columbia, Cincinnati, 17-22.
 Pryors, The—Keith's, Prov., 17-22.
 Pucks, Two—H. and B., Bklyn., 17-22.
 Quigley Brothers—G. O. H., Pittsburgh, 17-22.
 Rackett and Hazzard—Empire, Sheffield, 17-22.
 Radford and Valentine—Alhambra, Paris, France, 1-May 30.
 Raffald, Jack—Shea's, Buffalo, 17-22.
 Rainmond and Good—Vaudeville, Quincy, 17-22.
 Ramblers, Three—Proctor's 23d St., 17-22.
 Raymond and Caverly—Proctor's, Albany, N. Y., 17-22.
 Raymond, Lizzie B.—Pavilion, Glasgow, Scot., 17-22.
 Reed's Bull Terriers—Empire, Boston, 17-22.
 Remington, Mayme—Keith's, Boston, 17-22, Me-Chance's, Salem, Mass., 24-29.
 Reynard, Ed F.—Galeky, Oldham, Eng., 17-22, Regent, Salford, 24-29.
 Rhodes, Pauline—Park, Prov., 17-22.
 Rice and Cohen—C. O. H., Chgo., 17-22.
 Rice and Prevost—Olympic, Paris, France, 1-30.
 Rice Family—Keith's, Phila., 17-22.
 Rich and Harvey—G. O. H., Pittsburgh, 17-22.
 Roberts, Hayes and Roberts—Pastor's, N. Y., 17-22.
 Robson, Mrs. Stuart—Keene's, Bklyn., 17-22.
 Rooney and Bent—Keith's, Boston, 17-22.
 Ross and Hatter—Portland, Port., Me., 17-22.
 Ross and Lewis—Palace, Sheffield, Eng., 17-22, Pavilion, Leicester, 24-29.
 Rosser, Edward Family, Mahanoy City, Pa., March 27-22.
 Royer and French—Olympic, Chgo., 17-22.
 Russell and Locke—Howard, Boston, 17-22.
 Russell, Bijou-Galeky, Birmingham, Eng., 17-22.
 Russell, Leah—G. O. H., Indianapolis, 17-22.
RYAN, THE MAJIC AND MARY RICH-RYAN—Orph., Bklyn., 17-22.
 Sabine and Mullany—Unique, Bklyn., 17-22.
 Sata, O. K. Palace, London, Eng., 3 Indefinite.
SABEL, JOSEPHINE—H. and S. N. Y., 17-22.
 Seelman, Harry—Poli's, New Haven, Conn., 17-22.
 Schenck Brothers—Chase's, Wash., 17-22.
 Scott—Portland, Port., Me., 17-22.
 Simon, Charles—West Baden, 17-29.
 Seymour and Hill—Poli's, New Haven, Conn., 17-22.
 Shaw, Lillian—Keith's, Phila., 17-22, Maryland, Balto., 24-29.
 Shaw, Mr. and Mrs. Larry Family, Mahanoy City, Pa., 17-22.
 Sherman and De Forrest—H. and S. N. Y., 17-22.
 Shields and Pittman—Olympic, Chgo., 17-22.
 Simpson and Pittman—Olympic, Chgo., 17-22.
 Smiley-Arthur Sketch Club—Columbia, Cincinnati, 23-29.
 Smirl and Kossner—Columbia, Cincinnati, 16-22, Colonial, N. Y., 24-29.
 Smith and Fuller—Columbia, St. Louis, 17-22.
 Smith and O'Brien Family—Mahanoy City, Pa., 17-22.
SNYDER AND BUCKLEY—Olympic, Chgo., 17-22.
 Specimen and Heron—Pastor's, N. Y., 1-22.
 Spessart's Bears—Columbia, Cincinnati, 17-22.
 Spissel Brothers and Mack—G. O. H., Pittsburgh, 17-22.
 Spoon, Minstrels—Maryland, Balto., 17-22, Chase's, Wash., 24-29.
 Stahl, Rose—Columbia, St. Louis, 17-23, C. O. H., Chgo., 24-29.
 Staley and Birbeck—Proctor's, Newark, N. J., 17-22.
 Proctor's 23d St., 17-22.
 Stanley and Brockman—Maryland, Balto., 17-22.
 Stanley and Wilson—Empire, Hoboken, N. J., 17-22.
 Stanleys, The—Pastor's, N. Y., 17-22.
 Stein-Ersto Family—Deutsche, Munich, Germany, 1-30.
 Stevens, Edwin—Keith's, Cleveland, 17-22.

NOTICE to all members of the Actors' National Protective Union, LOCAL No. 1.

Nominations for all Officers having been made, all those wishing to vote at the coming election who may be on the road on the First Friday in May, send at once for official ballot and return same at once to have it officially registered and counted.
HARRY DE VEAUX, President.
LEW MORTON, Secretary.

Stewart, Cal—Hathaway's, New Bedford, Mass., 17-22.
 Stine and Evans—Family, Lancaster, Pa., 17-22.
 St. Onge Brothers—Hathaway's, New Bedford, Mass., 17-22.
 Stuart-Poli's, Bridgeport, Conn., 24-30.
 Sydonia, Lottie West—Family, Lancaster, Pa., 17-22.
 Talbot and Rogers—Hathaway's, New Bedford, Mass., 17-22.
 Tanner and Gilbert—Howard, Boston, 17-22.
 Tasmanians, Three—Shea's, Toronto, 17-22.
 Taylor, Mae—Howard, Boston-Indefinite.
 Taylor, Twine—Victoria, N. Y., 17-22.
 Tchov's Cats—Mohawk, Schenectady, N. Y., 17-22.
 Tenbrooke, Lambert and Tenbrooke—Poli's, Springfield, Mass., 17-22.
 Ten Ichl Troupe—Hathaway's, New Bedford, Mass., 17-22.
 Tenley, Elmer—Proctor's, Newark, N. J., 17-22.
 Tirley—Shea's, Toronto, 17-22.
 Thardo, Claude—Bijou, Bklyn., Indefinite.
 Theis, Lulu—C. O. H., Chgo., 17-22.
 Tobin Sisters—Chase's, Wash., 17-22.
 Toledo and Price—Keene's, Bklyn., 17-22.
 Tom, Blind—Keith's, Boston, 17-22.
 Tomkins, William—Orph., Denver, 16-22.
 Treloar—Keith's, N. Y., 17-22, Maryland, Balto., 24-29.
 Troba—Orph., Bklyn., 17-22.
 Trovillo—Park, Worcester, Mass., 17-22.
 Tuesdale, Mr. and Mrs. Howard—Keith's, Prov., 17-22.
 Ty and Jermon—G. O. H., Indianapolis, 17-22, Columbia, Cincinnati, 24-29.
 Valdares, Five—Amphion, Bklyn., 17-22.
 Van Alstyne and Henry—Chase's, Wash., 17-22.
 Van, Billy—Haymarket, Chgo., 17-22, Columbia, St. Louis, 24-29.
 Vance, Charles—Columbia, Cincinnati, 17-22.
 Vassar Girls, Eight—G. O. H., Indianapolis, 17-22, Columbia, Cincinnati, 23-29.
 Vines, Dal—Keith's, Phila., 17-22.
 Walte, Henry F.—Park, Worcester, Mass., 17-22.
 Waldron Brothers—London, London, Can., 17-22.
 Ward and Curran—Victoria, N. Y., 17-22.
 Washer Brothers—V. O. H., Vancouver, B. C., 17-22, Star, Victoria, 24-29.
 Waterbury Brothers and Tenny—Keith's, Cleveland, 17-22.
 Watson and Morrissey—Poli's, Bridgeport, Conn., 17-22.
 Watson, Hurlings and Edwards—Olympic, Chgo., 17-22, Haymarket, Chgo., 24-29.
 Webs, Four—Keith's, Boston, 17-22.
 Welch, Joe—H. and B., Bklyn., 17-22.
 West and Van Stien—Orph., Los Angeles, 3-22, Orph., Kansas City, 24-29.
 West, Ford and Dot—Poli's, Springfield, Mass., 17-22.
 White and Stuart—Orph., Omaha, 17-22, Orph., Kansas City, 24-29.
 White, Tommy—Lyric, Cleveland, 17-22.
WILDER, MARSHALL P.—Orph., Bklyn., 17-22.
 Wilson and De Monville—Columbia, St. Louis, 17-22.
 Wilson and Heloise—Maryland, Balto., 17-22.
 Wilson, George—Portland, Port., Me., 17-22, Chase's, Wash., 24-29.
 Windom, Wm. H.—Keith's, Phila., 17-22, Maryland, Balto., 24-29.
 Winks and Dugan—Empire, Hoboken, N. J., 17-22.
 Winslow Wynne—Orph., Los Angeles, 17-22.
 Wira Trio—Colonial, N. Y., 17-22.
 Wolfing's Stallions and Dogs—Coliseum, Chgo., 10-22, Wood and Ray—Keith's, Phila., 17-22, Howard, Boston, 24-29.
 Wood, George H.—H. and B., Bklyn., 17-22.
 Wood and Maudie—Hathaway's, New Bedford, Mass., 17-22.
 Woodland Nymphs, Twelve—Trent, Trenton, N. J., 17-22.
 Woodward, V. P.—Keith's, Phila., 17-22.
 Wyndotte, Estelle—H. and S. N. Y., 17-22.
 Yocarsy, Three—Keith's, Prov., 17-22.
 Young American Quintette—Orph., Bklyn., 17-22.
 Young, Ollie, and Brother—Keith's, Prov., 17-22.
 Coliseum, London, Eng., May 8-June 30.
 Zanics, The—Temple, Detroit, 17-22, Shea's, Buffalo, 24-29.
 Zana and Stetson—G. O. H., Pittsburgh, 17-22.
 Zana and Zana—Haymarket, Chgo., 17-22.
 Zimmer, John—Cook's, Rochester, N. Y., 17-22.

MATTERS OF FACT.

By a decision at a Special Term of the Supreme Court of this State Kate Claxton's ownership of the play *The Two Orphans* was affirmed. Her rights have been definitely established by the courts, she warns traveling and local managers as well as all others that unauthorized presentations will be proceeded against according to law.

Lisle Leigh had great praise lavished upon her for her recent performance of *Leah the Forsaken* with the Albee Stock at Pawtucket, R. I. The entire cast of that city was most enthusiastic about her work.

A number of Charles E. Blaney's melodramas, a majority of which have never been seen outside of the larger cities, are now offered to representative managers for the coming season by his sole agents, Selwyn and Company, 1441 Broadway.

Mabelle Adams, a young violinist, has attracted considerable attention for her highly artistic set in vaudeville. Her dainty rendition of compositions of a high order were the hit of the bill at the Orpheum, New Orleans, recently.

James Kirkwood, leading man with the Berger Stock at Washington, D. C., last Summer, and at present with Arline (Main) company, invites offers for the coming Summer after the close of his present engagement in May.

Merceda Esmonde, who has played leads and heavies successfully with some of the foremost stock and combinations, is open to offers. She may be addressed care of the P. W. L. Box West Forty-fifth Street.

J. Maundin Fiegl, the author of a play entitled *A Texas Ranger*, gives notice that he has had the piece copyrighted according to law, and that the sole rights to production are controlled by Broadway and Currie. Presentations not authorized by them will be dealt with according to law.

During July and August there will be held at Ocean Park, Cal., at the new resort, the Venice of America, a series of national theatrical congresses on a scale never before attempted in America, even at the World's Parliament at Chicago in 1893. These will be known as the Venice Assembly and will be under the general directorship of the Rev. Benjamin Fay Mills.

Geo Hill has written warning all managers that he is the sole owner and proprietor of certain plays known as *Happy Holligan* and *Alphonse and Gaston*, and has acquired absolute rights to these plays and to the names *Happy Holligan* and *Alphonse and Gaston*, and presents to prospective pirates, who have produced plays under these names in some smaller towns in

VAUDEVILLE.

MUSIC PUBLISHERS.

P. J. HOWLEY,

PROPRIETOR OF

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Tickle Me.

MADDEN and MULLEN.

Paddy's Day.

FOGARTY and MULLEN.

Come Along, Little Girl, Come Along
By AL BRYAN and MULLEN.

And a few others. Call or write

41 W. 28th Street, New York.



C. L. Parlee, publisher, has acquired the Al. Trahern catalogue, including "They All Spoke Well of You," "Lights of Home," "Just a Picture of You," and "My Sunburnt Lily." Professional copies and orchestrations will be sent on request to recognized singers.

Verne Armstrong announces a new soldier-song, entitled "When I Come Home, Sweetheart," which is much in demand. The melody is exceptionally pleasing, while the story is out of the ordinary. This is the chorus:

"When I come home, sweetheart, after the war is done,
You'll whisper low a word or so, words that will make me one;
Don't cry for me, sweetheart, some day no more we'll part,
My heart's with you, and I know you'll be true,
Until I come home, sweetheart."

P. J. Howley has issued a novelty song called "Tickle Me," which is "tickling" the public fancy. Many well-known singers find this song a sure encore winner.

Allice Jennings, Marion Blake, Amy Bernard, Lynette Sisters, and Lillian and Rose Jeanette are all featuring Jerome and Schwartz's new song, "My Irish Indian," published by Jerome H. Remick and Co.

One of the features of the Trans-Atlantic Burlesquers is the rendition by Nettie Nelson of Feist and Barron's latest song, "Honey, I'm Waiting." This song is the only interpolated number in the production. Miss Nelson scores at each performance.

The following musical numbers of the Theatrical Music Supply Company are to be used in the Donnelly and Hatfield Minstrels: "It Was Summer Time in Dixie Land," "Her Boy in Blue," "Does This Train Go to Heaven," "Money Was Made for Coons to Spend," and a big medley composed of ten leading numbers published by the same firm.

Among the new issues from the F. B. Haviland Publishing Company are two new numbers by Jack Dorian and Theo Morse, entitled "Keep a Little Cozy Corner Your Heart for Me" and "I'm Going to Meet Birdie To-night."

Marie Laurent scored successfully with Kendis and Patsy's new little song, "Won't You Fondle Me," over the Keith circuit. Published by Jerome H. Remick and Co.

The Twin Nieces, Nellie and Freddie, who have been playing vaudeville dates through the East, are scoring with two songs by Feist and Barron, "My Girlie Girl" and "Honey, I'm Waiting."

"Meet Me Down at Luna, Lena" is starting out as a summer winner. A large number of headliners singing this song report many encores and state that their audiences never fail to join in the chorus.

The Cleveland City Quartette, Trans-Atlantic Four, Messenger Boys Trio, Theo. Morse Trio, and Eagle Quartette are among those featuring "Good-bye, Sis," published by F. B. Haviland Publishing Company.

Laura Comstock has just included "My Irish Indian" in her repertoire, and states that it is the biggest hit in the act. Published by Jerome H. Remick and Co.

The Brittons appeared at the Orpheum Theatre, Brooklyn, during the week of April 3, and Mr. Britton's remarkable dancing to a clever orchestra arrangement of "Big Indian Chief," published by Joseph W. Stern and Co., was a special feature of their performance. At the close of the act they were obliged to respond to several encores.

Hopp Hadley, late with Sergeant Kitty, will enter vaudeville. He will feature "Honey, I'm Waiting." Mr. Hadley has been in musical comedy for the past two seasons, and possesses a baritone voice which he uses to advantage.

Fenelon E. Dowling, of the Theatrical Music Supply Company, has written a new song for Thomas Q. Seabrooke called "Kneading the Dough." Many topical verses are included and Mr. Seabrooke will use it in vaudeville.

Curtis and May, Madge O'Brien, Etta Williams, and the Globe Comedy Four report success with the march song, "What the Brass Band Played," published by F. B. Haviland Publishing Company.

Irene Franklin, who is recognized as a clever and dainty comedienne, was one of Tony Pastor's special features during the week of April 10. One of Miss Franklin's secrets of success is the careful selection she makes of songs, and these she is featuring at present, which include "Zel Zel," "An Arabian Love Song," by Cole and Johnston, and "Fishing," a dainty waltz song hit by the same composers, demonstrate that she has secured exactly what pleases the public.

"Longing for You" is being sung by many of the top-line ballad singers in vaudeville.

Mooney and Holbein are meeting with success singing George Evans' new waltz song, "Waltzing with the Girl You Love."

Joe Sanford, of Payton's Stock company, is singing Charles K. Harris' latest ballad, "I'm Trying So Hard to Forget You."

Hazelzy Piggledy, with the popular number, "Game of Love," "Nancy Nancy," "Socrates Jackson," "Mamma's Boarding House," "Big Indian and His Little Maid," etc., has made a favorable impression in Philadelphia the past week, and between the first and second acts of the production at the Garrick Theatre, Maurice Levi, composer of the music and musical director of the company, was compelled to wave his baton with the audience whistling "The Game of Love" without orchestra accompaniment.

Della Donald opens at the Boston Music Hall next week, making a feature of "I'm Trying So Hard to Forget You" and "It Makes Me Think of Home, Sweet Home."

FREE ORCHESTRATIONS.

In order to introduce the three popular songs, "Lights of Home," "Just a Picture of You" and "My Sunburnt Lily," by the famous writers, Al. Trahern and Lee Orian Smith, we will send regular piano copy, together with complete orchestration free, for 15 cents; or all three complete for 35 cents. Beautiful titles, words and melodies.

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VAUDEVILLE JOTTINGS.

Gavin and Platt have a new act for next season, written by George Taggart, who has given them already three successes. The new one, by all accounts, promises to eclipse all of the other three.

Yvette Guilbert is singing quaint ancient songs with as much success as she won with her realistic songs. Harry E. Baker and De Sales Shields are negotiating with several managers of musical comedies for next season, and also considering an offer of sixteen weeks in Europe, to open the latter part of August. Ella Shields, sister of De Sales Shields, who has been very successful in Europe, sailed from London March 18 for Johannesburg, South Africa, for an engagement of sixteen weeks.

Billy Carey and Leslie Lisle have formed a partnership, and will be seen next season in the leading vaudeville theatres in a new one-act farce which is being written for them by George Totten Smith.

William E. Bonney, of Liebler and Co.'s forces, and this season with The Eternal City and Two Orphans, and Ralph Kellard, of Brooklyn, have collaborated on a one-act play, called A Lesson in Economy, which Louis James and his wife will use for their forthcoming vaudeville season after the close of She Stoops to Conquer. Mr. Bonney and Mr. Kellard are now at work on a playlet for Maude Harrison for her summer dip into vaudeville.

Grace King, formerly Moo Zoo May in The Sho-Gun and now in vaudeville, opened at Keeney's, Brooklyn, recently in her own Japanese singing act, assisted by the four Chrysanthemum Girls.

J. Louis MacEvoy, the youngest member of the old theatrical and musical family of that name, and Mrs. MacEvoy (Angela May) will shortly produce a twenty-minute playlet, written by a society woman of Detroit. Mr. and Mrs. MacEvoy replaced Rose Stahl and co. in the bill at the Temple Theatre, Detroit, week of March 27, Miss Stahl being taken ill suddenly. Their skit, A Musical Misunderstanding, was successful, though it was put on at an hour's notice. Their new playlet, Under the Robes, will have a New York production soon.

Estelle Wordette has leased a sketch called The Actress and the Detective to P. B. Strong and May Yobe, who opened in it at Keeney's Theatre, Brooklyn, yesterday. The rehearsals were directed and the act is being stage-managed by Jules Kusel.

Harry B. Lester, well known in vaudeville through his extremely clever imitations of George M. Cohan and other comedians, will probably be seen in a prominent part in a big Broadway production in the near future. His turn was seen recently by a wide-awake manager, who realized his possibilities and will place him so that his talents may be seen to the greatest advantage.

Rice and Prevost have scored such a hit at the Olympia, Paris, with their third act, that they will return to New York in October. Mr. Rice writes that Paris is a great city, but that he is very homesick for New York.

St. John and Le Fevre played the Broadway and Amphion theatres last Sunday evening and were a big success at both houses. Miss St. John's monologue is brighter than ever and won the audience from the start. Mr. Le Fevre's rendition of "Honey, I'm Waiting," with his white costume and light effects, was heartily applauded. This act is one of the strongest and best dressed dancing turns now in vaudeville. Besides being a clever comedienne, Miss St. John does a good deal of writing for the magazines. She has just completed one of her best efforts, entitled "The Horse Thief," which will appear in "The Black Cat" shortly. Mr. Le Fevre is known for his originality in advertising, being the first to publish a complete list of vaudeville managers and agents in booklet form.

Will M. Cressy has signed a contract to write another sketch for Thomas J. Ryan and Mary Richfield. It will be a sequel to the one they are now using, also written by Mr. Cressy, and will be called Mag Haggerty's Reception.

Lewis Morrison will enter vaudeville, under the management of Robert Grau, about May 1, for a period of ten weeks. He will present a condensed version of Faust and will have a co. of five people, including his daughter Rosabel. His debut will be made at the Colonial.

Wonderland Park, on the banks of the Harlem River, has been sold by Andrew J. Cobe, president of the Corporation Liquidating Co., to Archibald S. White for \$1,000,000. Mr. White will carry out the plans for a big summer resort, which will be opened next summer.

Ole Williams, a chorus girl at Lew Fields' Theatre, had two of her ankle bones broken during a performance last week by being knocked down accidentally by James Torpey, who was doing a fall. A physician attended Miss Williams and she was sent to her home in a cab.

It is rumored that Oscar Hammerstein is figuring on another Hippodrome New York. He was present at the opening of Thompson and Dundy's place on Wednesday evening, and seemed deeply interested in the building and the entertainment.

Mrs. Molinere-Scott, the former wife of Roland Molinere, is said to be contemplating a vaudeville debut.

W. C. Thompson has issued a charming little book called "On the Road with a Circus." It is illustrated with a number of half-tones.

George Hackenschmidt, the famous wrestler, has been engaged by Perry Williams and is appearing this week at the Orpheum, Brooklyn.

The Second Presbyterian Church in Lafayette, Ind., has been leased by a Chicago syndicate and, after \$10,000 has been expended in improvements, the edifice will open as a vaudeville theatre in September. The building is one of the oldest in Indiana and formerly sheltered the most fashionable congregation in Lafayette.

Genaro and Thel report that their success in Europe has far exceeded their most sanguine expectations and they are booked for New York ahead. A new vaudeville theatre is to be erected at Salt Lake City. The contract has been secured by the Salt Lake Building and Manufacturing Co., and the house is to be ready on Labor Day. It will have a frontage of 72 feet and a depth of 115 feet, and will cost about \$35,000.

MUSIC PUBLISHERS.

The Chas. K. Harris HeraldDevoted to the interests of Songs and Singers.
Address all communications toCHAS. K. HARRIS, 31 W. 31st St., N. Y., (Meyer Cohen, Mgr.)
VOL. II. NEW YORK, April 22, 1905. No. 6

There is a time in each year when the office of Chas. K. Harris is bubbling over with business, all bustle and bustle, and that time is the month of April, when Managers, Singers and Producers are preparing themselves for the summer rush, and especially in this case where illustrated Singers, Managers and Stereopticon Machine Proprietors make a feature of illustrated songs at all the Summer resorts, as no doubt this is one of the attractions that seems to please more than anything else throughout the Summer wherever audiences congregate, and for this Summer, the house of Harris has greater songs, with illustrations, to offer than ever before offered in its successful history of the past.

"I'M TRYING SO HARD TO FORGET YOU," which is being sung from Maine to San Francisco with tremendous success, heads the list. Then comes the famous march song—"FAREWELL, SWEET."

HEART MAY," the first soldier song written by Mr. Harris since his famous "Break the News to Mother," and which is illustrated with the most original and beautiful views ever issued in this country. The scenes are novel and were taken at an enormous expense at the San Antonio Reservation, Texas. They contain views that have never been shown in illustrated songs. This set of slides will be a positive sensation wherever shown. Also Joe Maxwell's great song.

"I'VE GOT MY FINGERS CROSSED, YOU CAN'T TOUCH ME," illustrations by Al. Simpson. The slides to this song are a novelty, different from anything ever shown upon a canvas.

"PLAY WITH ME," Chas. K. Harris' pathetic child song, successor to his famous "Always in the Way."

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"EGYPT" "FISHING" "BANANA MAN" "POLLY PRIM"
"LINDY" "LONGLY" "SHAME ON YOU" "FALL IN LINE"
"I WANT TO BE A SOLDIER" "YOU'RE JUST A BIT OF SUGAR CANE"
"UPON A SUNDAY MORNING WHEN THE CHURCH BELLS CHIME"
Professional copies at 10c each on receipt of up-to-date programme; Orchestrations 10c each.
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CORRESPONDENCE

(Continued from page 6.)

ganist 10 packed house. The Strollers 11; good attendance. The Girl from Kay's 12; big audience. The Black Crook Burlesque 13; S. R. O. Lord Chumley 14; good house. Why Girls Go Wrong 15. Why Women Love 16. Girls Will Be Girls 19 (return). Hadley Pictures 20.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): The Volunteer Organist 8; good co. and business. Searchlights of a Great City 10; fair co. and business. The Girl from Kay's 11; good co.; fair business. Black Crook Burlesque 12; fair co.; good business. Why Girls Go Wrong 13. Lord Chumley 15. When Women Love 17. Girls Will Be Girls (return) 18. Hadley's Pictures 19. The Innocent Maids 22.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Babes in Toyland 6; crowded house; satisfactory co. York State Folks 7; packed fair attendance. Cora Payton Stock co. 10-15. Plays first half week: Quincey Adams Sawyer 11; medium house; good business. W. B. Patton in The Last Rose of Summer 17. Ezra Kendall in Weatherbeaten Benson 19. The Beauty Doctor 22. The Liberty Bells 27. David Harum 28.

NORRISTOWN.—GRAND OPERA HOUSE (C. J. Carpenter, mgr.): The Aubrey Stock co. closed a successful engagement 8. Plays last half of week: Moths of Society. Lost in New York. Frou Frou. and The Great Bank Robbery. Howe's Moving Pictures 10; packed fair audience. A Spring Chicken 11; medium house. Quincey Adams Sawyer 12; large audience. Ireland's Own Band 14.

SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): Peggy from Paris 5 to big business. The Village Postmaster 6; fair house. The Isle of Spices 8. Matinee and night; packed large audience. The Sign of the Cross 11; good house. A Son of Rest 12; packed large audience. ITEM: Albert Dorra, a member of The Village Postmaster co., received news of his father's death.

READING.—GRAND OPERA HOUSE (Nathan Appell, mgr.): A good performance of At Risk of His Life attracted 6-8. Nobody's Darling pleased large audiences 10-12. ACADEMY OF MUSIC (John D. Mishler, mgr.): Marie Wainwright in Twelfth Night 8. Kellar 7. & William Collier in The Dictator 10. Quincey Adams Sawyer 11. Ethel Barrymore in Sunday 12. The Strollers 13.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): Albal and co. 3-5 failed to appear. Girl from Kay's 7; very good co. to large audience. Human Hearts 8; fair performance and business. King of Tramps 11; poor business. Liberty Bells 13. Jerry from Kerry 15. Adina May Stock co. 17-22. Silver Slipper 25. Shore Acres 28. Holy City 29.

BARNESBORO.—OPERA HOUSE (Fred Morley, mgr.): When the Bell Tolls March 4; good business. Jerry from Kerry 22; fair house. Black Crook Burlesque 11; mediocre attraction; fair house. When Women Love 14. The Matinee 25. ITEM: This town expected to have trolley connection in time for next season.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): The Factory Girl 8 drew two good houses and gave satisfaction. De Wolf Hopper in Wang 10; packed fair audience. The Fortune Teller 11 proved one of the best comic operas seen here this season. Way Down East 13. The Sign of the Cross 15.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Hausman, mgr.): Eight Bells 6; packed fair house. Schuykill Male Party 7 (local) lighted good business. Twenty Century Moving Pictures 8; packed good house. A Son of Rest 13. The Innocent Maids 14. The Runaways 15. The Sign of the Cross 17.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Isle of Spices 6; packed large audience; fine co. The Fortune Teller 13. Girls Will Be Girls 28. The Silver Slipper 29. The Heart of Maryland May 8. Dumont's Minstrels (benefit of No. 1 Fire Co.) 22.

BEAVER FALLS.—LYCEUM THEATRE (S. Hamauer, mgr.): Caught in the Web 6; poor business. Robert B. Mantell 8. Devil's Auction 11; co. good; business good. The Fortune Teller 12. Girls Will Be Girls 15. Holy City 19. Liberty Bells 20. Shore Acres 22. Factory Girl 26. Mann and Pope 28.

OIL CITY.—VERBECQ THEATRE (G. H. Verbeck, mgr.): Human Hearts 6; packed fair business. York State Folks 8; matinee and evening, good co.; small house. Robert Mantell in Richard III 11; fine house; packed. The Web 13. Devil's Auction 15. Ezra Kendall 18. Isle of Spices 20. Joe Murphy 25.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. F. Driggs, mgr.): Isle of Spices 5; fair house and performance. Jeavons Stock co. in Damon and Pythias. Beyond the Atlantic. Driven from Home 10-15; small houses, and closed their season here. Human Hearts 14.

LEBANON.—ACADEMY OF MUSIC (George T. Spang, mgr.): Runaways 6; good co.; satisfactory performance to fine audience. De Wolf Hopper in Wang 12 to good house. Quincey Adams Sawyer 15. The Fortune 18. May 12.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (M. B. Willoughby, mgr.): Geiger and Woods' Moving Pictures 6; 6; packed good houses. Jerry from Kerry 11; good performance to small house. Holy City 21.

MT. CARMEL.—CLOVER OPERA HOUSE (Joe Gould, mgr.): Sign of the Cross 7; good show; poor business. Fortune Teller 12; good show; small business. Volunteer Organist 14. Royal Slave 18. When Women Love 21. Garside Stock 24.

BUTLER.—MAJESTIC THEATRE (George N. Burkhalter, mgr.): Erwood Stock co. 3-8; fair business. Babes in Toyland 11; S. R. O. Girls Will Be Girls 12. Devil's Auction 14. Caught in the Web 15. Lord Chumley 17.

CLEARFIELD.—NEW OPERA HOUSE (T. E. Clark, mgr.): The Beauty Doctor 10; good satisfaction to good business. Strollers 12; fair co. and business. When Women Love 15. York State Folks May 1. Garside Big Stock co. 8-15.

ROCHESTER.—GRAND OPERA HOUSE (Harry Foerster, mgr.): James Boys in Missouri 7; large audience; packed. Arizona 8; packed a good house. Devil's Auction 12; good business and performance. King of Tramps 14.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): Girls Will Be Girls 6 (return) pleased fair house. The Beauty Doctor 11 (return); satisfaction to capacity house. Human Hearts 15. The Silver Slipper 27. Faust 29.

SHARON.—MORGAN GRAND OPERA HOUSE (Lee Norton, mgr.): York State Folks 6; small house; good performance. The Gunner's Mate 11; small house. Robert B. Mantell 12 in Richard III. Real Widow Brown 17. Winsome Winnie 18.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Volunteer Organist 6; packed medium business. When the Bell Tolls 8; satisfied fair house. Frank Morgan's co. in Quincey Adams Sawyer 10; good attendance; performance enjoyed.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyrker, mgr.): The Beauty Doctor 11 (return); large and appreciative audience; responded to many encores; eight curtain calls. A Royal Slave 15. Bucknell Minstrels (local) 21. Volunteer Organist 24.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Black Crook Burlesque 8; large house. Record Stock co. 10-15; opened in A Woman's Revenge to good business. Other plays: A Wife's Honor and Lady Nell.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): The Volunteer Organist 7; excellent performance to good business. The Lady Minstrels (home talent) 13. When Women Love 19. Innocent Maids 20.

SOUTH BETHLEHEM.—GRAND OPERA HOUSE (M. Bels, lessee; E. J. Goodwin; mgr.): De Wolf Hopper in Wang 5; crowded house; Quincey Adams Sawyer 7; medium house; audience pleased. Ireland's Own Band 12. Way Down East 14.

DANVILLE.—OPERA HOUSE (F. C. Angie, mgr.): The Sign of the Cross 6; excellent co.; good business. Hadley's Moving Pictures 8; good entertainment and business. A Royal Slave 14. House closed week of 17.

FRANKLIN.—OPERA HOUSE (John Mills, mgr.): Babes in Toyland 5 to packed house. York State

Folks (return) 10; satisfaction; small attendance. Ezra Kendall 17. The Real Widow Brown 18. The Beauty Doctor 19.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Way Down East 10; large house; good co. The Christian 15. Volunteer Organist 21. Babes in Toyland 25.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. W. Weyman, mgr.): Caught in the Web 11; medium co. and business. Human Hearts 12; packed good audience.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): The Sign of the Cross 10; packed good house. Canadian Colored Concert co. 12; delighted fair house. A Royal Slave 13; good business; splendid satisfaction.

BRADFORD.—THEATRE (Jay North, mgr.): Girls Will Be Girls 7; delighted good audience. Babes in Toyland 8 to large attendance. The Beauty Doctor 17. Isle of Spices 19. Joseph Murphy 29.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): When the Bell Tolls 13; good performance; business poor. Grove 18.

TYRONE.—ACADEMY OF MUSIC (G. C. Boecking, mgr.): Fortune Teller 5; very good; poor house. Volunteer Organist 11; packed fair house. The Factory Girl 15.

FRANKFORD.—EMPIRE THEATRE (William B. Allen, mgr.): Innocent Maids 5-7; large house and good performance. Way Down East 8; played to capacity at advanced prices.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaton, mgr.): The Minstrels 5; large house; good co. Howe's Moving Pictures 13. Quincey Adams Sawyer 15.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): A Royal Slave 8 to fair house; excellent co. Concert by the Wellsboro Military Band 24.

MONESSEN.—OPERA HOUSE (Shuster and Barton, mgrs.): Jerry from Kerry 8; fair performance to capacity. King of Tramps 12; packed good house.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): The Beauty Doctor 12 (return) pleased a large house. Lord Chumley 19.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): The Beauty Doctor 13.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Ward and Vokes in A Pair of Pinks 7; co. pleased fair house. Corinne Bunkel co. 10-15; presenting The Counterfeiters. The Wages of Sin. A Strange Girl. For Health and Home. The Stowaway. and King of the Cattle Thieves; good houses; co. and specialties pleased. Babes in Toyland 17. Woodland (return) 18.

FAVUCCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in The Ironmaster; week of 10 to good business. Week of 17 Ten Nights in a Bar Room.

WESTERLY.—BLIVEN OPERA HOUSE (C. B. Bliven, mgr.): The Fatal Wedding 15. Katherine Rober co. 24-29.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Peck's Bad Boy 13.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, mgr.): Florence Gale 8 canceled. Black Patti Troubadours 11; large audience. Gagnon-Pollock Stock co. 17-22. C. B. Hartford 24.

SPARTANBURG.—GREENWALD'S THEATRE (I. H. Greenwald, mgr.): Florence Gale in As You Like It 19 canceled. Black Patti Troubadours 17.

COLUMBIA.—THEATRE (A. P. Brown, mgr.): Miss Knott, well supported, in Cousin Kate 5; good performance to fair audience.

GREENVILLE.—GRAND OPERA HOUSE (B. T. Whitmire, mgr.): Payton Sisters 10-15.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): A Little Outcast 8; good house and co. Century Stock co. 10-13, opened in Midnight in New York to good business; pleased. Dora Thorne 24. The Banker's Child 26.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): De Pew-Burdette Stock co. 3-8, excellent co.; business and performance fair. Plays: The Outcast. Son of Rest. The Lamb of Life. Rip Van Winkle. Vivian's Pappa 6; business good; performance only fair. Lyric Stock co. 10-15.

NASHVILLE.—THE VENDOME (W. A. Sheets, mgr.): Otis Skinner in The Harvester 6; packed well filled house. Lulu Glaser 15. THE BLOU (Allen Jenkins, mgr.): Walter Edwards A Fighting Chance 3-8; played to fair business. Happy Hooligan 10-15; opened to crowded houses. The Factory Girl 17-22.

MEMPHIS.—BLIQU THEATRE (Benjamin M. Stainback, mgr.): A Fighting Chance drew well 10-15. His Last Dollar 17-22. LYCEUM THEATRE (Frank Gray, mgr.): Lulu Glaser 13-14.

KNOXVILLE.—STAUB'S THEATRE (Frits Staub, mgr.): The Frank Wallace co. in Don Caesar De Bazan 10; packed.

TEXAS.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Chase-Lister co. did good business 3-8, presenting Cloverdale. Two Orphans. The Black Hawk Mine. The Man from Arizona. Stars and Stripes. Texas 5; good business. Congress of All Nations 20. Pittsburgh Orchestra May 11. Butlers (by notists) 24. ITEM: Through efforts of Manager Walker the proposed Opera House Tax bill has been postponed indefinitely.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. W. mgr.): Rich Comedians co. opened three weeks' engagement 7. E. H. Sothorn and Julia Marlowe 19. EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Imperial Stock co. 1-9 in The Younger Brothers and The Dalton Gang to fair business.

TEXARKANA.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): El Flunkard 4; mediocre co.; good business. Texas 17. Season closes with this attraction.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): White Whittlesley, with strong co., presented Heartsease and Soldiers of Fortune 6 to well filled houses; performances pleased.

HOUSTON.—THEATRE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Hoy's Comedy co. week 3-8 in repertoire; co. poor; business fair. Moving Pictures 14-17.

WACO.—THE AUDITORIUM (Jake Gardnle, mgr.): Robert Connors in Texas 6; packed large house. Chase-Lister co. 10-15.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Carter's Comedians week 3; good houses; well pleased. Dark week of 10.

COMANCHE.—OPERA HOUSE (Smith and Harris, mgrs.): Lyceum Stock co. 3-8; weak co.; light business.

UTAH.

OGDEN.—GRAND OPERA HOUSE (R. Alexander Grant, mgr.): Mack-Swain Theatre co., with W. W. and Ella Hittner, week 2 in The Black Flag. An Enemy to the King. and The Senator's Daughter to good and satisfied house. Week of 10 same co. appears in The Golden West. The Miller's Daughter. Man Against Man. The Sidewalks of New York. The Lighthouse Robbery. and Out of Darkness.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Mahara's Minstrels 3; packed good business. Human Hearts 13. The Moonshiner's Daughter 20. Oscar Handler's Stock co. week of 24.

VERMONT.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Hand That Wins 1; fair audience and co. Local Band Fair 25-29. KNIGHT OPERA HOUSE (Walter Metcalf, mgr.): Eckhart Family Bell Ringers 14.

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15. ITEM: Manager Cone will play his vaude-

ville co. at Antigo and Merrill.

BELOIT.—WILSON'S OPERA HOUSE (H. H.

Wilson, mgr.): The Game Keeper pleased a fair house

7. Walton Pyre presented A Fool and His Money

twice 8 to good business. Marion March in Slaves

of the Orient 10 to good house. Buster Brown 14.

KENOSHA.—RHODE OPERA HOUSE (Joe

Rhode, mgr.): Marie Heath in For Mother's Sake 9

to full house; performance fair. Buster Brown 13.

The Rays 16.—BIJOU (F. J. O'Brien, mgr.): Con-

tinuous vaudeville; daily performances.

GREEN BAY.—THEATRE (John B. Arthur,

mgr.): His Highness the Bey 6; packed house; ex-

cellent performance. Buster Brown 7; good house;

well pleased audience. A Burglar's Sweetheart to

capacity 9.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D.

Moon, mgr.): Paul Gilmore in The Mummy and the

Humming Bird March 30; house and play fair. Win-

ninger Brothers 10-15. Henrietta Crossman 29.

Way of the Transgressor 22. Creston Clarke 27.

SHEBOYGAN.—NEW OPERA HOUSE (W. H.

Stoddard, mgr.): His Highness the Bey 4 to capacity.

Buster Brown 11 to big business; the S. R. O. sign

was hung out long before curtain was rung up; co.

gave good satisfaction.

ANTIGO.—NEW OPERA HOUSE (Max Hoffman,

mgr.): Francis W. Courtney Stock co. 3-8 in The

Sign of the Four. Missouri Folks. The Danites. Dr.

Jekyll and Mr. Hyde. Hazel Kirke. Fate. Everybody's

Friend. Twelfth Night 11. Stetson's U. T. C. 13.

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NEENAH—THEATRE (William C. Wing, mgr.): Victor's Band 7 failed to appear. Buster Brown 12. Turkish Bath 20. Twelfth Night 24.

PORTAGE—OPERA HOUSE (A. H. Carnegie, mgr.): Stetson's U. T. C. to poor house and satisfaction. Yon Yonson 15.

WYOMING.

CHEYENNE—TURNER HALL THEATRE (H. A. Clark, mgr.): Stephens and Linton in My Wife's Family 8; excellent co. and play to good business. Dark 10-17.

LARAMIE—OPERA HOUSE (H. E. Root, mgr.): Hooligan's Troubles 3; mediocre co.; good business.

CANADA.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (D. McIntyre, mgr.): The Bonnie Brier Bush 3 to 8. R. O.; satisfaction: J. H. Stoddard has a strong, well balanced co.; in the co. were Reuben Fax, Irma La Pierre, Carlyle Moore, Herbert Johnson, and F. Elliott Jenkins, who gave excellent support; the scenery and costumes were good; deep regret was expressed in this city when the illness of the veteran actor, J. H. Stoddard, became known. The Imperials, a troupe of vaudeville artists, 8 to a fair house; a very fair exhibition was given, including a number of clever specialties; special mention might be made of Madame Ridgeway, George Foster, and Wilson and Brown. Dora Thorne 10.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Don Leno's Imperials closed a three nights' engagement 7 to light business. Dora Thorne 8 drew fair attendance at both performances and proved better than expected at popular prices. Benefit concert (local) 11 pleased a large audience. Charles Hawtrey in A Message from Mars 15. N. C. Goodwin in The Usurper 14. The Wizard of Oz 19. The Bonnie Brier Bush 21. The Devil's Auction 25. Paderewski 27. Checkers 29.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Happy Hooligan 3, 4; full house. The Earl of Pawtucket 5-8 delighted large houses. King Lear 11 by Jewish society. Elbert Hubbard 12. U. T. C. 19, 20. Creston Clarke 21, 22. A Little Outcast 24, 25.—ITEM: The Auditorium has been leased by Clarence F. Sperel, formerly stage manager at the Winnipeg, and is to be a summer theatre, to open May 1 with the Baugh Stock co.

LINDSAY, ONT.—ACADEMY OF MUSIC (Thomas Sadler, mgr.): Sweet Clover 6; good house and performance. Bonnie Brier Bush 14. Marks Brothers 17-22.—ITEM: Fred Burke, manager of this Opera House since it was built here in 1892, conducting the local theatrical business to the satisfaction of all, left with his wife and family for the South.

HALIFAX, ONT.—ACADEMY OF MUSIC (J. D. Medcalf, mgr.): Flake Stock co. closed two weeks' engagement 8 in Dr. Jekyll and Mr. Hyde to S. R. O. Other play during week: Kathleen Mayoureen, North Carolina Folks, Two Orphans, Red River, McKenna's Flirtation, George Hall in Ragged Hero 10; good house; co. mediocre. The Mummy and the Humming Bird 13-15.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. S. Harkins co. 4-8 in The Marriage of Kitty, Lost in New York, Sign of the Four, in His

Power, and Nevada; business good; fine performances. The Mummy and the Humming Bird opened for three nights and matinee 10; good business; excellent performance. Maloney's Wedding Day 13-15. Vitagraph 17-22.—YORK THEATRE (R. J. Armstrong, mgr.): Sheeley-Young Stock co. 4-10 in The Golden Giant Mine, Streets of New York, and The Gambler's Daughter; performances and business good; S. R. O. 10. The Counterfeiters 13-15.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Charles Hawtrey 10, 11 in A Message from Mars drew large audiences at both performances. Ellis Ashmead Bartlett 12, war correspondent for the London Times, in an illustrated description of the siege of Port Arthur. Grand Symphony Concert (local) 13. The Mummy and the Humming Bird 21, 22.

QUEBEC, QUE.—AUDITORIUM THEATRE: Kennedy's Players drew fair houses 3-8; same co. opened the second week of their engagement 10 in The Prince of Tatters to a good house; the other plays for the week: Check and Another Man's Wife; same co. 17-22. Coming Thru Shall Not Kill and The Devil's Auction.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): Girl of the Streets 6; good co. and house. Otis B. Thayer in Sweet Clover 8; pleased good house. Charles Hawtrey 12. Merritt and Pritchard's Pictures 13, 14 and 15. The Mummy and the Humming Bird 22. Kennedy's Players 24-26.

BARRIE, ONT.—GRAND OPERA HOUSE (John Powell, mgr.): Sweet Clover 4; large, delighted audience. Bonnie Brier Bush 10; S. R. O.—ITEM: J. H. Stoddard, being too ill to appear, his part was acceptably taken by J. Palmer. Collins Dale's English Opera Singers 4.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. C. Carman, mgr.): Sweet Clover 7; good performance to fair business. Biograph Moving Pictures 10-12 pleased good audiences. J. H. Stoddard in The Bonnie Brier Bush 15.

BRANTFORD, ONT.—STRAFORD OPERA HOUSE (F. C. Johnson, mgr.): Sweet Clover 29; good co. and business. Dora Thorne 6; excellent co.; fair house. Bonnie Brier Bush 8 to largest house of the season.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pryne, mgr.): Dora Thorne 7 and Sweet Clover 12; ordinary performance to fair business. Wizard of Oz 20.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Dora Thorne 11 to good business. Wizard of Oz 17. Mummy and the Humming Bird 28.

WINNIPEG, MAN.—UNIQUE THEATRE (E. H. Baker, mgr.): Farmer Jones, Mother Jones, and the Musical Wonders 3; packed houses, afternoon and night.

BERLIN, ONT.—BERLIN OPERA HOUSE (Frank Ford, mgr.): Bonnie Brier Bush 5; S. R. O.

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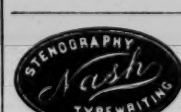
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